

"Literature of the Press Agent"

DRAMA
MAGAZINE



APRIL 15, 1914

PRICE TEN CENTS

JULIAN ELTINGE IN "THE CRINOLINE GIRL."

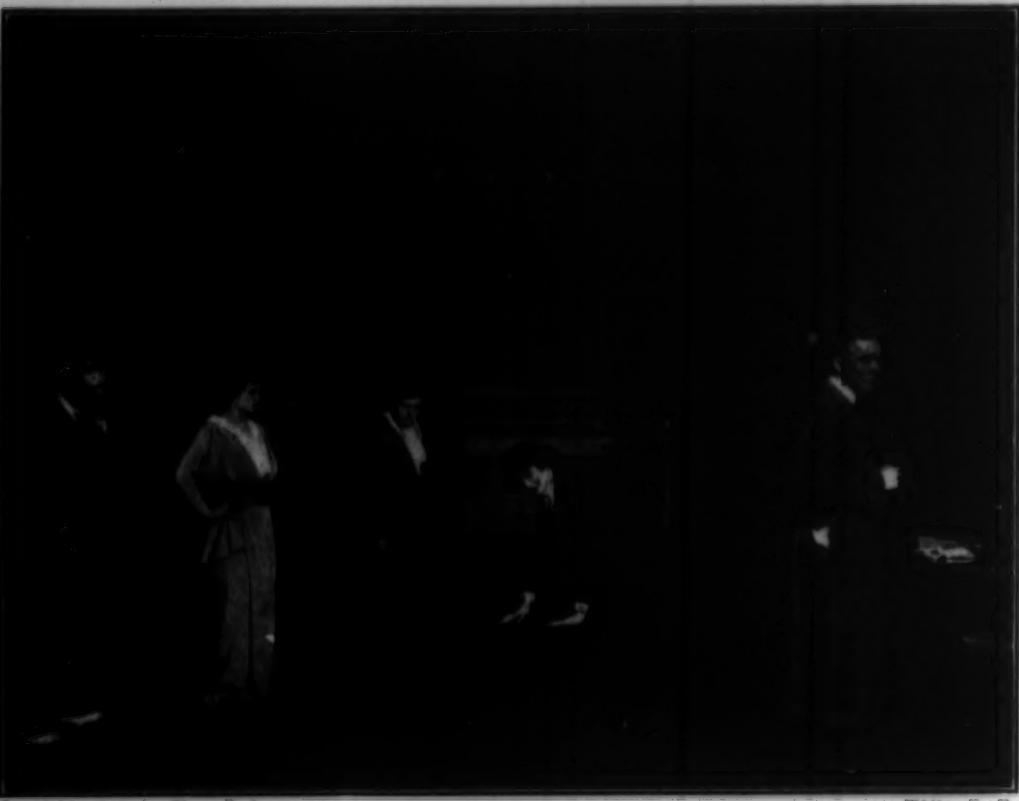
"Theaters of the New Japan," by K. Yamamoto



White, N. Y.
GABY DESLYS AND SAM BERNARD
In "The Belle of Bond Street"

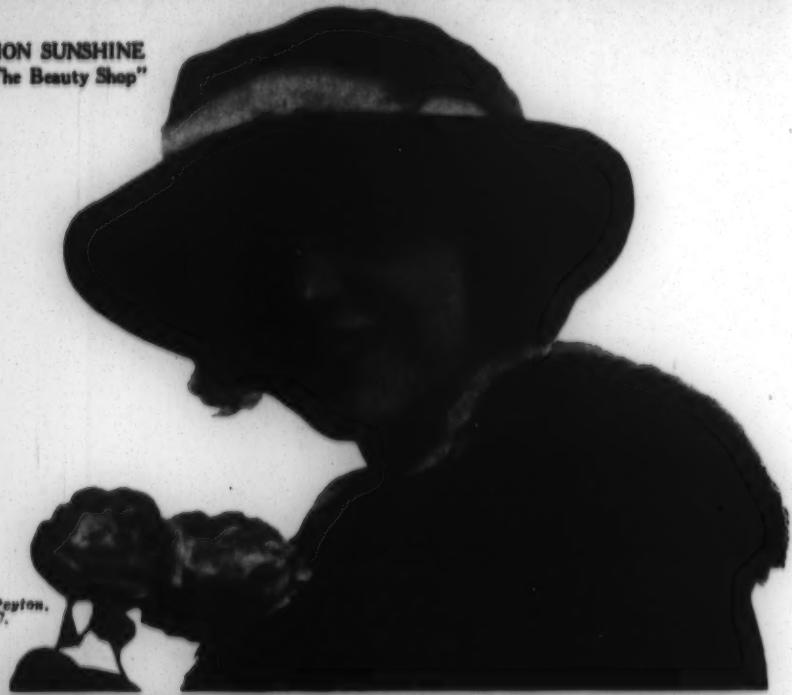


White, N. Y.
GRACE GEORGE AND FERDINAND GOTTSCHALK
In "The Truth"



Copyright, 1914, by Chas. Frohman.
ALLAN POLLOCK, GLADYS HANSON, ALICE JOHN, BILLIE BURKE AND SHELLY HULL IN "JERRY"

MARION SUNSHINE
In "The Beauty Shop"



White, N. Y.
Strauss, Peyton,
K. O.



White, N. Y.
JULIETTE DAY IN "MARRYING MONEY"

THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879

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VOLUME LXXI



THE THEATERS OF NEW JAPAN

RAPID progress has been made in the Japanese arts and sciences since the time Commander Perry first sailed to the Land of the Cherry Blossom, but the native drama has been one of the institutions least subject to alien influence. So it is only of recent years that there has been any very noteworthy movement toward the adoption of Occidental stage devices and plays. It is interesting, therefore, to hear something about the Japanese theater at this time. The opportunity comes in the visit to this country of K. Yamamoto, manager of the Imperial Theater, Tokio, Japan, a trip that in itself marks a new departure in Japanese theatricals, for he has come to secure advantages of the American theater for the drama at home, just as our managers make their annual excursions to the Continent in search of available material.

"I am travel not so much for business as pick up idea about managing the seater of all country," he told me when I found him at the New York offices of his American representative, H. B. Marcelli. "I am been St. Petersburg, Wien, Berlin, Milano, Naples, Paris, London—many city to see how do. Sirst time this country. I go Chicago from New York, and then San Francisco. Next Siberia. Zen I go Japan." He smiled. "I glad go back Japan. Seven mons I away."

Mr. Yamamoto was profuse in his apologies for not speaking English well, but as a matter of fact he articulated it with a degree of excellence that was entirely unexpected upon my part. Then he made up the rest by writing out his points with pencil and paper, so the interview wasn't very difficult after all. I soon learned his verbal principle of transforming every "th" and "f" into "s," and things went along swimmingly.

"Only seater in Tokio run European plan," he continued between quick puffs of his cigarette, "Imperial and Yurakuza, Ozzer, Kabukiza, Shintomiza, Hongoza and Ichimuraza all run Japanese style. Japan classic drama and modern play make up offering. We have Sakspere, Ibsen, Shaw and some Russian play—sometime Tolstoy."

Shaw certainly would have found some satisfaction in that classification, for it put him definitely among the dramatists with whom he draws his fondest parallels. Shakespeare, upon whose shoulders he once declared he stood with Plato as the foundation; Ibsen, "of the midnight whiskers," and Tolstoy, who rebuked him for his irreverence. But Mr. Yamamoto, quite unconscious of the thought, went on.

"Seater play one time, classic Japanese play, serious play, funny play." Which, of course, meant melodrama and comedy. That implied that they must take their time about theatergoing in Japan, to get three kinds of play in one performance, so I asked him about it. "Japan seater go in about four p.m.," he replied. "Come out ten-siriy, sometime eleven. Matinee Sasurday and Sunday. Sasurday best time. Most money. Sunday much business. In Japan no Christian Sabbath, so like ozzer day. Japanese people like Sakspere and modern drama better moving picture."

This last statement was proof that Mr. Yamamoto was as much a theater manager as David Belasco when it came to championing his own business. But his statement of the unpopularity of the moving pictures in Japan must be qualified somewhat by record of the fact that there are over one hundred picture houses in Tokio alone, in which prices range from five to fifty cents.

"Five class people in seater audience—first class, second class. So on. Seater hold eighteen hundred people, all class. Price, \$1.50 box seat, \$2.00 orchestra."

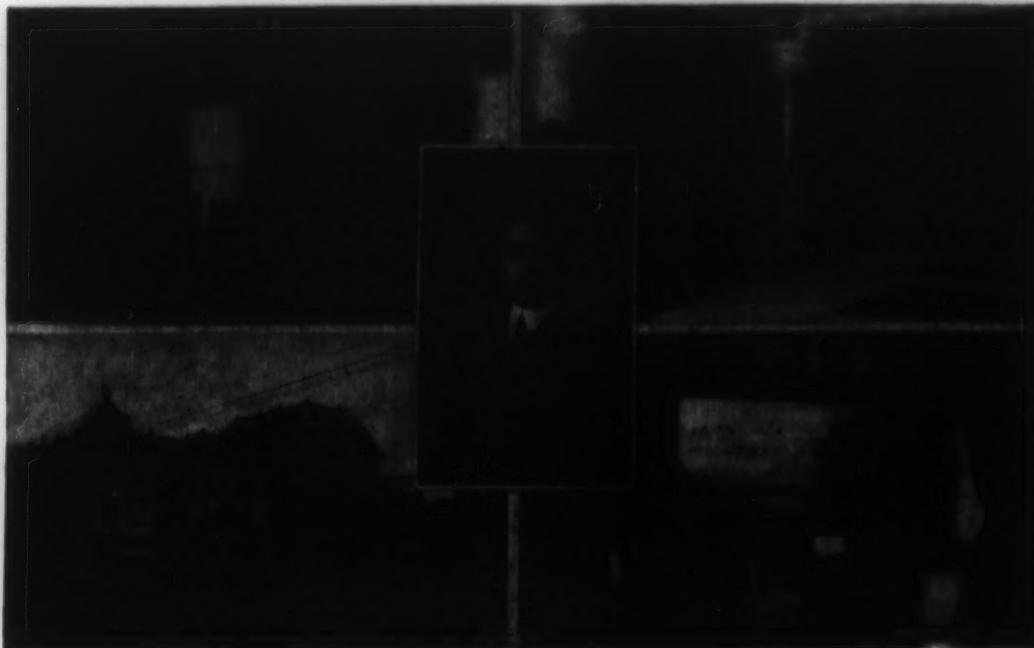
"O yes," he exclaimed, when I asked him if his theater was run with a stock company, and he proceeded to give me the capitalization. It was all in the way of information, so I didn't interrupt. He took up the pencil and paper and translated you into American. "Six hundred thousand dollar," he triumphantly declared at last. "President company, Baron Shibusawa. He have fifty thousand dollar interest. Ozzer in company, Mr. Okura, Mr. Asano, Mr. Murali. All business man in Tokio. They what you call—company director, yes."

Here I explained that I meant a stock company of actors. I don't think he quite understood, for at the mention of actors he nodded and spoke thus: "Actor, they come apprentice. Grow up in seater. Leading actor, Baiko, Koshiro, Sojuro, Emonzo, Matsukaze. School in center for actor. Leading actor, they teach. Student he come apprentice—so high." He held his hand at what may have been an average six Japanese years from the floor. "Leading actor, each he bring own company. He engage twenty-five day. On. New leading actor come. Bring company like before, sometime sixty-five actor. He play twenty-five day. On. So on. Leading actor, he play in Tokio only at my seater. Want play in seater, must go outside city. He get five thousand yen, twenty-five hundred dollar, twenty-five day." And here Mr. Yamamoto told a fact that shows that in one thing at least Japan has insured equity for actors. "No can produce play in Japan till actor and seater employe paid in advance.

"Leading actress Miss Ritsuko, Miss Kakuko, Miss Namiki, Miss Tomiko, Miss Tokuko, Miss Ritsuko Mori, her famous mem-

ber Japanese Parliament." I had heard something about women having been banned on the Japanese stage, so I spoke about it. "Yes," he said "woman not many on Japanese stage. Four year ago, when Imperial Seater built, oomam played by man actress. Now have oomam oomam. In school of Imperial Seater, teach now sixty-chee ooman actress. All come apprentice. Last time, when have vacancy in school, five hundred oomam take examination for study. Japanese actresses no go ozzer people outside seater. If she marry outside, must leave seater." This last arrangement, I concluded, must be Japan's way of preventing unhappy marriage in the profession.

Arthur Lewis Knowlton.



K. YAMAMOTO, MANAGER OF THE IMPERIAL THEATER, TOKIO.
Above, the Smoking Room and the Grand Hall of the Imperial Theater; Below, the Exterior and the Resting Room of the Box of State.

"In seater with European system, have mostly European play; in seater Japanese system, have Japan play. Scenery painted in seater. At Imperial have painter connected with seater all time, because he painter of new school. Carpenter hired from outside. Eat and smoke in seater." He meant those privileges were for the audience and not the carpenter. "My seater only one so do. Three dining-room there for eighteen hundred peoples to eat dinner. Audience eat, he see show too if want. Look down. All orchestra seat have accommodation for food service. Intermission for dinner, sixty minutes. Also have orchestra at Imperial Seater. European system. Sixty-five musician. Sometime.

THE LITERATURE OF THE PRESS AGENT

[The following article by Mr. H. H. Dounce, of the *Syracuse Herald*, is the expression of a dramatic editor on the ware of the ubiquitous press agent as it comes to the desk of the average man of his profession. It deals with the subject in a manner that is of more than ordinary interest.—Ed.]

HERE is no press agent "type." They vary too much for that. Ahead of one attraction comes an old fellow with a white beard and quiet, enchanting manners, who looks like a small banker and prides himself on his likeness to a public man twenty-five years dead. The dramatic editor's next caller may be a young woman in modish traveling garb for which she has paid good money. Her handshake and her way of talking shout at you that she wants no special favors for being a woman. Perhaps that is why she is rice powdered and has redder lips than a woman who lives on trains would seem entitled to. And after her may come a tense, hawk-featured youngster with ideals, who doesn't see why the public is so cold to the Shakespearean production he is heralding.

Most of them, however, are men between thirty and forty, men with "punch" and directness, good mixers and adaptable in approach, physically able to stand and keep on standing one of the hardest rackets for which salaries are paid. In these qualities they resemble efficient reporters, and that, in fact, is the school where they were trained. Their clothes are vivid and New Yorky. It is their professional duty, as well as their personal pride, to look as much like Broadway as they can. Especially do they run to striking ties.

The local theater's manager brings the agent to the newspaper office, and while he is having his talk with the dramatic editor, demurely looks out the window. His talk is a sort of duel between the newspaper publisher and the theatrical magnate, each doing his fighting through an emissary. The magnate fights for his idea of a reasonable gift of publicity in the news columns, the publisher for his. The difference between these ideas results in conflict, just as difference of opinion about industrial conditions results in stock trading. The magnate is a bull on space, the publisher a bear. The magnate's broker is in much harder case than the publisher's, for the agent must fight his own battles and land his stuff in print or his office will know the reason why. The dramatic editor, on the other hand, can simply say he isn't allowed to give more than so much space and shift the conflict to his superior officers.

It is not, however, space restrictions entirely which wear down the editor's pencils and cut down the press agent's stuff. It is the way in which the press agent's stuff is written.

Let a random specimen explain. This will hurt no agent's feelings, for it has just come in the mail from a New York producer's press department headquarters:

the announcement that two more companies of the sensational dramatic hit of the century had been routed for the country next season . . . other European and continental cities will have enjoyed their first glimpse of the thrilling play that has made American theatrical history.

As a joke that, of course, is very good. A ballyhoo man from the Midway could laugh at it. But as commercial publicity it is very bad, for its extravagance is more than the reading and theatergoing public can be expected to swallow. And it is by no means unique. Three in four press notices are of similar character. They proclaim the hit of the year, if not of the century. Here is a favorite formula: "What is certain to prove the theatrical event of the local season is scheduled for the — theater for three nights and Saturday matinee beginning"

Please observe that if this notice were printed as it stands it would not be the press agent or his employer who was responsible for the assertion that the show was to be the event, etc. It would be the newspaper. When the agent sends such a notice to the editor, he is coolly asking the editor to tell his readers on his own authority something which the editor has no reason to believe.

And if the paper printed all such notices that come to it, how eventful the season would be! Besides stultifying the paper, this policy would rob the theatrical announcements in its columns of most of their value to all parties concerned, the producer, the local management and the reader. Any advertising man will tell you that the day when barefaced P. T. Barnum would get business among ordinarily intelligent people was over long ago. What the newspaper

reader wants of theatrical announcements is information as to what attractions are booked, when they are coming, where, what kind of attractions they are, who wrote them, who produced them, who are in the casts, what records the attractions have made, and so on. If his intelligence is of an earning power that permits him to spend money for first-class theatrical entertainment, "event of the season" means no more to him than the hollow rumbling it actually is.

These things are almost too self-evident to take up my column and your time. The press agent knows them quite as well as we do. With very few exceptions, the press agent is no fool. Fools are not entrusted with the destinies of expensive productions.

Then why does he write such balderdash?



CYLIL AND MARGERY MAUDE.
As Sir Peter and Lady Teasle at the Actor's Fund Benefit, April 17, at Wallack's.

The cast is the "finest and most brilliant" that ever was. Well, Mr. Producer, you'll have to show us; we've seen some good casts in our time. "The production cost \$100,000." Important if true. The Syracuse Public Library building cost twice that amount, and we can go and look at it whenever we are minded.

Suppose the press agent had written that the theme of the play was the disastrous nature of greed for money; that the story was about a young man's career wrecked by the exactions of a mercenary wife; that the cast included John Smith, who had created such a part in such a success; Mary Jones, a new actress in whom Mr. Producer saw great promise, and so on; that one scene was a reproduction of the interior of the Stock Exchange, and another of the Riverside Drive parapet by night; that the play had run so many weeks in such-and-such metropolis—and a few more plain facts of that nature!

The ballyhoo idea may be paying for small-time vaudeville, burlesque, and movie melodramas. Probably it is. For first-class "legit" attractions, and the theaters that house them, it cannot but be unprofitable, and the sooner the producers find this out and instruct their press agents accordingly, the sooner one branch of their business will be more efficiently conducted.

SHAKESPEARE LIVES AGAIN

(Marshall Illsley in Los Angeles "Graphic.")

Praise to all the performers, but more than praise to Mr. Benson—profound admiration and lasting gratitude for having enriched our lives by examples of an art of the noblest and purest quality. Never again can I have doubts of Shakespeare on the stage. Shakespeare with his poetry retained is the only spoken and acted Shakespeare I want, and that is precisely Mr. Benson's unique achievement, he presents a poetic drama. And a truly poetic drama is not a measured, stilted, artificial and lifeless drama by any means, that is just what it is not. It is above all natural, simple, beautiful, wherain verse and figure of speech seem the very tongue of human emotion.

Of his own work, it is difficult to choose, but perhaps because it was so new to me I was most touched by his *Richard II.*, a play the poetry of which I had long admired, I doubted of its dramatic qualities. To my surprise and joy there was not one tedious moment. In the first place it was a noble pageant, a splendid picture of heraldry and knightly circumstance, illuminating and instructive. It made near and human, and full of passion, the quaint forms in armor that stand so dead and far away in the resounding corridors of the world's museums, mere empty shells of an age outworn, and which it is impossible to believe were ever tenanted by souls with parts, passions and fears like to ourselves.

THE BREASTWORKS OF THE DRAMA

"So It Has Come to This."—Aristotle's *Copyright Run Out*.

"I Understand Little Girl, Say No More About It."—H. V. Esmond.

"I'm a Man and You're a Woman."—Edward Sheldon.

"You—You—Always You."—Pinero.

"The Light, the Light, Give Me the Light."—Mr. Ibsen of Norway.

"The Woman Pays, and Pays, and Pays."—Rachel Crothers.

"I Usually Get What I Go After."—George Broadhurst.

"If Anything Should Ever Happen to Part Us."—Aristotle's *Copyright Run Out*.

"I've Killed a Man for Less Than That."—Paul Armstrong.

"Let Us Ever Uphold Our Respectability."—Bernard Shaw.

"I Have a Right to Know, You're My Wife."—Eugene Walter.

"My God."—Used by All Save Charles Renn Kennedy.

"Gracious!"—Charles Renn Kennedy.

"Girls, Here Comes the King."—Harry B. Smith.

GEORGE BERNARD SHAW, at a meeting of the Fabian Society of London, held April 8, said: "If I were a woman I should want \$10,000 before I became a mother." Mrs. Pember Reeves in reply said that women did not want to be paid for motherhood, and that she objected to a "baby strike," to which Shaw retorted: "Why object to such a strike? Why shouldn't child-bearing be a profession for women?"

In going over the advance matter of plays that I know to be thoroughly good and worthy of patronage, I often do much more "blue pencilling" that I should do if the press agent had not felt obliged to insult my intelligence and that of the *Herald's* readers. The play, forsooth, tells a "powerful, gripping story." What right has the producer to expect newspaper readers to take his word for the power of the story.

MADAME CRITIC

A LETTER from the other side has just brought me the interesting news that Maxine Elliott is really going to marry Anthony F. Wilding, the world's tennis champion. This same matrimonial possibility was rumored some months ago and was promptly denied. At present all Europe believes the wedding will not long be postponed.

It is certainly interesting to watch the various domestic combinations effected by stage favorites, to wish them all the best wishes in the world, when the automobile—maybe some are old-fashioned enough to prefer a carriage—drives off to the first station on the honeymoon journey. Then, as we resume everyday interest, we begin to hope fervently that this time the match will prove to be one of those ideal ones with the "made in heaven" stamp fixed indelibly on the lining.

According to description, Mr. Wilding is young and handsome and strong—just like the hero demanded by all true believers in the magazines. We all know how beautiful and haughty is the fair Maxine. She never impressed me as being weakly sentimental, which fact invests Mr. Wilding with even more of a glow than had she been confessedly romantic and inclined to gather the primroses as she passed. No, Miss Elliott, somehow always made me think of the beautiful princess, Rapunzel, in the tower. Most of us have felt confident that some day she would lean out of her high window and let down her tresses for some wonderful prince—a real one, not a mere fairy-tale man—and then she would bind up her hair with a diamond coronet and drag an ermine-trimmed train after her in regal fashion. Princess seemed the title she should acquire. Duchess would have been second choice. But now—what are we to call her—if she marries the tennis champion? Let us hope he will prove a nobleman in disguise.

Mrs. Pat Campbell, too! What a shock she gave us. Although they have no much-abused Reno in England, they appear to lay their future matrimonial plans in exactly the same fashion; only, there seems to be no necessity of anybody swearing to the usual Nevada falsehood that he has positively no intention of marrying immediately.

Cornwallis-West helped the records along when he celebrated his freedom from Lady Randolph Churchill by taking another bride within two hours. He, too, is much younger than the lady of his choice. There must be a great fascination about young husbands, for the majority of our actresses have, as a last venture married their juniors. Once upon a time it was acknowledged that an old man of sixty might marry a young girl of seventeen and occasion no horrified remarks. But a woman of forty was compelled to select someone settled; indeed, she was supposed to be eternally grateful that a middle-aged man would condescend to accept her as a housekeeper.

How the tables have turned! And the youths of to-day seem to be as crazy about women old enough to be their mothers as their grandfathers were about girls young enough to be their granddaughters.

One reason for this is that modern women, actresses particularly, have to a great extent put a curb on getting old, either in looks, spirits or mentality. Mrs. Pat Campbell is a splendid example of this type. Sarah Bernhardt illustrated the amazing possibilities of warding off the sixty-year-old-look, and she has had many disciples. Who wants to grow old? And so long as the adage "a woman is as old as she looks" still holds, there is hope that we may all die young.

I should advise all persons who wish to air a fictitious knowledge of plays and players to be perfectly sure that some one in the know is not within ear-shot. It is bad enough to be obliged to listen to some once-in-a-while theater-goer unfolding the plot of the play as he has gleaned it from the newspapers, but when it comes to an entire network of information manufactured for the entertainment not only of the speaker's companions, but for the enlightenment of anyone within range—well, there should be some regulation against it.

I overheard a conversation between the acts at a recent performance of *The Secret* which made my blood reach tropical heat.

A loud-mouthed, well-dressed individual seated just back of me, and flanked by a party of friends, was the cause of these few comments. Really, I think it the duty of all friends to put a stop to such nonsense, but do they do it? No. They listen as though to pearls of wisdom.

The person in question barely waited for the curtain to go down on the first act when he began.

"Do you know that this play came near not being produced at all?"

"Really!" exclaimed a pair of feminine voices, one on each side.

"Oh, yes, I assure you. I know all about it. David"—yes, he dared call him David. "David," he continued impressively, "had a terrible time with this play. It nearly drove him insane. I know, for I was there. It was in such a dreadful condition in the French version! He was afraid he couldn't do anything with it at first. You see, the French versions and the American are so entirely out of harmony. One would be surprised at the vast amount of work necessary before a play is presentable in New York."

A concerted expression of surprise and interest came in response to this lofty information.

"Yes, New York came very near not seeing *The Secret* and all because of the changes I have mentioned. Why, David was obliged to cut the play to pieces before he could do it. I give you my



Arnold Genthe
MISS MARGUERITE LESLIE.

word I was present and I know. I saw him cut it."

"Did you, really?" gasped the chorus.

"Actually, only about two-fifths of the original version remains," concluded the speaker as he rose to go further down front, doubtless to impart his information to others of his acquaintance.

"Well, what do you think of that! How interesting!" exclaimed the people back of me.

At this juncture, a little, all-alone, quiet-faced man in the seat next to me, leaned over and said to my escort, in low, well-bred, but indignant tones: "I beg your pardon, but in justice to Mr. Belasco, I want to say that I saw this play when it was originally produced in Paris, and I can assure you that scarcely a word has been changed. The translation is almost literal, in fact. And the stage settings are true to the original, and beautiful. It is seldom I have ever attended a performance which gave so much pleasure because of its perfection in comparison with the original. I may say that some of the characters tonight are even better played than by the Parisians."

Then he blushed at his temerity and was about to shrink back into his all-alone shell. But my escort replied:

"Thank you for the information, but I know that what you say is true. I happen to have read the play in French."

Lloyd Bingham, the husband of Amelia Bingham, doesn't hesitate to tell a funny story about himself, provided it is a good one. There's one thing about Lloyd Bingham, he has his own ideas—will listen to those of other people, but in the end knows which set

to use as precepts. His originality is as apparent in the furnishings of his home on Riverside Drive as in the ordinary business things of life. Accordingly, he decided to purchase an antique stone bath-tub which had belonged to Clyde Fitch, and place it in the entrance hall of the Bingham home as a receptacle for potted plants.

Now, no one but Lloyd Bingham could have conceived such a unique notion. However, he bought the tub, and an expressman unceremoniously deposited it on the sidewalk in front of the Bingham home.

It was rather dusty and Mr. Bingham decided to clean it up. He was busy, brush in hand, when a sight-seeing automobile passed and the conductor of the expedition stopped the car long enough to shout that that was the residence of Amelia Bingham, the popular American actress. When he had concluded his remarks, he added, "And, ladies and gentlemen, the little tub scrubbing the tub is Miss Bingham's husband."

Now, Lloyd Bingham himself told me that story, so you may be sure it's true. —MADAME CRITIC.

MARGUERITE LESLIE

New York did not form the acquaintance of Miss Marguerite Leslie until she appeared at the Belasco Theater this season in the leading role in support of Miss Frances Starr in *The Secret*, although her fame had preceded her from London and subsequently from the Pacific Coast, where Mr. Moroso made her the feature of *The Money Moon*.

Miss Leslie, born in Stockholm, Sweden, went to London at the age of fifteen, and there finished her education.

She first went upon the stage about eight years ago in a minor part with Sir Herbert Tree, and made her real debut with Sir Charles Wyndham, with whom she remained two years. She was under the management of Charles Frohman, in London, for five years, where she starred in a number of productions, one of which was *The Concert*, in which play Mr. Faversham saw her and thought so much of her acting that when he returned to America he saw Mr. Moroso and spoke so well of her that Mr. Moroso cabled Miss Leslie a very tempting offer to play in America. This was accepted, and she starred out West for a year in *The Money Moon*. Her present engagement with Frances Starr followed.

Miss Leslie's father, who is deceased, was in the government service. Her mother has never been inside a theater, not even to see Miss Leslie act. She is a devoted church member, and has never taken any interest in the stage.

Miss Leslie has two offers to play in London the coming season, and they are anxious for her to return to America next year to again star in *The Money Moon*, which was never brought East.

She will sail on the steamship *Mauretania*, April 28 to travel through England and Switzerland, and visit Vienna and other resorts for a rest.

Miss Leslie's acting in *The Secret* has been one of the treats of the season, and *The Mirror* hopes to see her return to us next season.

A BOX-OFFICE SUGGESTION

Now the silent drama threatens

To drive Shakespeare from the stage,

And the bankrupt Broadway dealers

In the punch that was the rage,

At the dumb-shows' swift invasion,

See their penniless old age.

Ye are reaping your own whirlwind!

For ye scorned the spoken word,

With your realistic readings,

Your disdain of what is heard;

Making mince meat of a language,

Tuning diction to the herd.

But the "movies" show this mess!

That our ears at least are spared

Those auricular conundrums

From larynxes unprepared,

Language sloppily delivered

And catarrhally impaired.

And I venture the suggestion

To the Moguls of Broadway—

Let your tickets carry with them

Ear-muffs, so each bearer may

Turn your dramas into movies

When he wears of your play.

—J. H. GREEN.

SEVERAL years ago, Percy MacKaye wrote the comedy, *The Canterbury Pilgrims*, in which Henrietta Crosman played the leading female role. On March 25, last, Mr. MacKaye and Reginald DeCourcey agreed on terms to collaborate in the creation of a grand opera, which the situations shall be comic rather than tragic, and they chose the subject which constitutes *The Canterbury Pilgrims*.

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ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

MUSICAL ROYALTIES

We are told that a large producing firm has decided that "hereafter no musical plays controlled by it will be published either in part or in whole. The managers have come to this decision because of the impossibility of preventing burlesque shows, vaudeville actors and cabaret performers from pirating the best things from operettas and musical comedies when it is easy for them to secure copies of the music."

We do not know what credence may be attached to this announcement, but *The Mirror* feels quite certain that such a policy will be met with the strongest opposition from the composers whose works the firm may produce.

Save in the case of a few beginners, disposed to sacrifice anything to the opportunity of getting their work produced, no composer is likely to sign a contract which will deprive him of his principal revenue—the sale of his work in the form of piano scores, orchestral arrangements, song numbers, gramophone records, etc.

In the case of a successful musical work this revenue is larger than the sums derived as royalties from performing rights, and to ask composers to give all this up because the management cannot protect its production against piracy is making a pretty strong demand.

Fancy a Sir ARTHUR SULLIVAN content to forego the profits on his published works; or VICTOR HERBERT and REGINALD DE KOVEN agreeing to such a proposition in regard to a Singing Girl or Robin Hood—or OSCAR STRAUSS with his Chocolate Soldier, or FRANZ LEHAR with his Merry Widow!

The proposition is unthinkable.

In many instances one song survives a decade or more after the original production has been abandoned, with royalties accruing all the time. We still hear numbers from the operas of OFFENBACH, SUPPE, STRAUSS, PLANQUETTE, SULLIVAN or MILLOCKER between the acts at almost every theater we visit, many years after the men who composed them have passed away.

Under this dictum the composer might possibly publish his score after the firm had surrendered all claim to the performing rights, which would be a sorry consolation to the composers and a denial of private rights, with which no theatrical firm is justified in interfering.

In the past managers were only too happy to pave the way for a new operetta by popularizing it through selected song numbers played on humble hand organs. One of the things that made *Cavalleria Rusticana* so popular was the intermezzo drooled out by melancholy Italian organ-grinders everywhere.

It is a distinct advantage to a musical work to have selections from it played or sung before it is actually performed, and the plea that it is otherwise will not be accepted. There are laws to punish piracy, and the United States courts have of recent years been very severe in fixing the punishment of those guilty of giving unlicensed performances. Managers need not make composers victims of a condition which is completely in their own hands to remedy if they choose.

MR. EUPHRAT COMPLAINS

ERNEST J. EUPHRAT has made a complaint that he is denied any credit for translating the operetta *Sari* and the comedy, *Along Came Ruth*, the former from the German, the latter from the French. *Sari*'s English book is credited to C. C. S. CUSHING and PEERY HEATH and the native version of *La Demoiselle du Magazin* to HOLMAN DAY.

"I am the translator of both *Sari* and *Along Came Ruth*," Mr. Euphrat declares, "and the work of my brain, my individual efforts toward rendering artistic and appealing versions, and my not infrequent insertions of original leaven were, to a great extent, used verbatim. No credit whatever was given for my co-operation. It was contended by the producers of these plays that the monetary compensation, although far from adequate, relieved them from an obligation that is recognized in all other civilized countries."

To this Mr. HEATH, speaking for Colonel SAVAGE, makes reply as follows: "It is true that Mr. EUPHRAT made the rough translations from the original languages for Mr. SAVAGE, but that was all he had to do with the versions produced. He felt injured that his name had not been mentioned on the programmes as prominently as the other authors. Mr. EUPHRAT did only the literal translations of the original texts."

It is somewhat astonishing that Mr. EUPHRAT engaged to do this work without a clear understanding of his rights, and particularly of the practise of man-

agers to have one person make a translation of a foreign work and another "adapt" it.

This practise has come into use with the abortive musical "adaptation" itself. In the days when clean-cut operettas like *Nanon*, *Olivette*, *Fatiniza*, *Mascot*, *Girofle-Girofia*, *Queen's Lace Handkerchief*, etc.—all foreign works—held the stage, the adaptations were made by men who had a perfect knowledge of the language from which they were translating. They translated the *spirit* as well as the *words*. This absence of the spirit of the original frequently accounts for failures, although some pretty crude librettos have been sent over here within recent years, which no living genius could have rendered acceptable.

It is simply folly for managers to tempt fate with a poor libretto. But, on the other hand, their system of parcelling a libretto out among various craftsmen who have no knowledge of the original language, save such as they obtain through the medium of what they call "a rough translation," is only courting failure by another route.

BOOK REVIEW

THE SUBSTANCE OF HIS HOUSE, a Novel, by Ruth Holt Boucicault. 1914. Little, Brown and Company, Boston. \$1.50.

The power of a love so great that it conquers all obstacles—marriage, divorce, disillusionment, distress, and even death—is the theme of this novel by Mrs. Boucicault. The author has given us an exceedingly dramatic treatment of this theme. The climaxes, situations, and character drawing give unmistakable evidence of her association with the stage. (We could recommend this association to several of our novelists.) It is an admirable and thoughtful study of the conditions of life surrounding a man and woman of high social and political position in England, to whom a great and passionate love has come late in life.

Mary Stanhope, high-minded, intelligent, and purposeful, has married Sir Arthur Stanhope, a member of Parliament and of high social position. Though he is much older, she seems to have found in him the answer to her "wistful young heart's unconscious question." Eight years elapse, years of congeniality and supposed mutual understanding, when into her life comes Philip Carmichael, impulsive, ambitious,ordinately selfish, and likewise a member of Parliament. He declares his love with intense emotion and she returns it; but, governed by convention and custom, she will not leave or betray her husband. The husband reasons, cajoles and demands a divorce that "she may have the love she is starving for," after he has discovered her in the arms of her lover. She refuses, and affairs seem at a deadlock until Sir Arthur conveniently dies of cerebral hemorrhage.

The lovers then depart for California to start anew, inasmuch as the disclosure of the scandal has brought to a close his political career. There life seems rooseate for a time, though finances are running at a low ebb. Fate inexorable, however, pursues them, this time in the shape of a woman of Philip's past, an actress, who claims to be his common-law wife, and who brings against him an action for bigamy in order to legitimatize their child. The trial ends in victory for Philip, due solely to his wife's perjury for his sake, in declaring that she was not married to him, but was living with him because she was "just the woman who loves him." Of course, the records of their marriage had been destroyed in an obliging San Francisco fire.

The birth of a greater love, a love of self-sacrifice and of deep humanity, is the result of Mary's denouement in the courtroom. After a year of misery and searching of each other, for they had separated, they come together at last in their humble cottage, their hearts having found spiritual peace.

Mrs. Boucicault is better in the construction of situations than in the drawing of her characters. Two remarkable scenes are those of the trial in the Californian courtroom and of the divorce discussion in the library of her English home, skillful, telling, effective, even though theatric. The men are not happily sketched; they seem for the most part stilted and artificial.

Mary is a notable and consistent character, as are most of the women, but the lover, Philip, has been too hastily drawn. We are



RUTH HOLT BOUCICAULT.

shown the effects of his great passion, but the causes are left concealed; his real character, the forces which make up his personality, have been too lightly passed over.

Mrs. Boucicault has dedicated her book to Margaret Mayo in two charming little verses.

EDITOR'S LETTER BOX

(Correspondents asking for private addresses will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under *Dates Ahead*. Letters addressed to players whose addresses are not known to the writers will be forwarded to *The Mirror's* letter-box or forwarded to their private addresses if possible in *The Mirror* office. No questions answered by mail.)

A MUSICIAN, Ottawa, Can.—To secure a good libretto, put a small want advertisement in *THE DRAMATIC MIRROR*.

A. E. A. H., Philadelphia.—We do not know Adra Ainslee's present whereabouts. Glad to learn of your good opinion of ourselves.

R. A., Toronto.—*The American Playwright* is a monthly magazine, published at 1440 Broadway, New York, price 15 cents a copy.

W. B. SMYTH, Louisville.—L. G. Lambert, of 2 Rector Street, New York, is the American representative of the Société des Auteurs Dramatiques of Paris.

Mrs. P. J., Bronx.—Cecil Spooner is going into motion pictures in some of her plays. Your other questions regarding her she only can answer. Rowden Hall is not playing anywhere at present.

JNO. L. HANSEN, New York.—Agnes Henderson has only recently closed her engagement with the One Day company. She can be reached by addressing her at Whitestone, L. I.

CONSTANT READER AND ADMIRER, Pittsburgh.—We do not just at present know where Paul Doucet is. Yea, you might reach him by addressing him at the Greenroom Club.

RAY MYERS, San Antonio, Texas.—Frank Mayo did play Davy Crockett with a mustache. It was only in his later years, when he appeared as Puddin'head Wilson, that he shaved clean. His son Edwin succeeded him in the role of Crockett.

E. L. MARTIN, Indianapolis.—Clay Clement died Feb. 21, 1910, in Kansas City, Kan., of pneumonia. He was born in Woodford County, Ill., Dec. 1, 1868. His name was Clement Laird Geiger, and he was the son of a farmer. He had read law and was admitted to the bar, but preferred the stage and in 1888 he joined a company as leading man in which Edward Wodiska was starring in Shakespearean plays. He married the leading woman, Miss Mattie E. Marshall, in 1887. They had a son who was known on the stage as Claude Chandon. Mr. Clement was leading man with Daniel Bandmann, Robert Downing, Fraley and Corday stock companies, toured Australia with Nance O'Neil, starred in *The New Dominion*, a play of his own, in the character of Baron von Hohenstaufen, played Mathias in *The Bell*, played Hamlet in Chicago; also starred in another play of his own, *A Southern Gentleman*, and in *Ping Pong*. The last play he wrote in collaboration with Jesse Edison was *Sam Houston*; he played the *Drain Man* in the *Western Servant in the House* company, then opened with *The Dollar Mark*. At the time of his death he was playing the leading part in *A Gentleman from Mississippi*.

Personal

CAMPBELL.—Mrs. Patrick Campbell was married to George Cornwallis-West in London, April 7. The ceremony was private at the Registry office with only two witnesses present and took place within an hour after absolute divorce had been granted to Mrs. Cornwallis-West, formerly and now Lady Randolph Churchill and a daughter of the late Leonard Jerome, of New York. Mrs. Campbell's first husband was a



MISS FLORENCE FISHER.

British officer who was killed in the Boer War. The latest London reports are to the effect that Mrs. Campbell, at her husband's request, will give up the stage. According to previous announcements, she is about due to play Elina in Sir Herbert Tree's production of Shaw's *Pygmalion*.

ELTINGE.—This week's cover of THE MIRROR represents that clever comedian, Mr. Julian Eltinge, in *The Crinoline Girl*, which is proving a remarkable success at the Knickerbocker Theater. Probably no actor within the ken of living man has so completely mastered the art of representing female characters as Mr. Eltinge. His skill in make-up and dress is so perfect that his pictures pass readily for those of a very beautiful woman. Mr. Eltinge is simply an artist. In private life he is a fine masculine fellow, athlete and gentleman. On the stage, only, he is "a perfect lady." The picture from which the cover is made was taken by White.

FISHER.—Among the younger generation of leading women, Miss Florence Fisher has taken a prominent position within a comparatively short span of time. By her youth, refinement, charm of personality and intelligence in digesting every part she has essayed, she has attained an enviable rank in her profession. She was for two seasons with Madame Nazimova as leading woman in her Ibsen repertoire, played Madge, the girl, in the original cast of Robert Davis's *The Family*; four seasons with Walker Whiteside as his leading woman in *The Melting Pot*, the *Magic Melody*, and for the past two seasons in *The Typhoon*, as Ilona, the woman. One of the most charming performances she ever gave was witnessed by this writer when she played the role of a sympathetic English slavey in the original cast of *A Modern Lady Godiva* with Amelia Bingham. Miss Fisher is an actress with a future, for she has artistic discrimination, versatility and personal force.

PARKER.—An optimistic and interesting note to be made in connection with the literary activity of Louis N. Parker is that he did not start writing until he was more than forty years old. He began his career as a musician, and as director of music at Sherbourne School in Dorsetshire, England, composed a number of valuable pieces. He began his writing for the theater as a translator and adapter of French, German, and Italian plays.

PROVOST.—Mlle. Jeanne Provost, the Parisian actress, who launched the trouser skirt, introduced a new fashion when she appeared in the foyer of the Théâtre Réjane, during a dress rehearsal of *The Concert*, with her bare feet shod in sandals, fastened around her ankles with ribbons in the old Greek style. The actress pronounced it a "delightful sensation to have one's feet quite free."

PRINTED EDITIONS OF PLAYS

There are three classes of readers in America today who support the printed play: those who live in a town or city where dramatic fare is scarce if not absolutely lacking; those who do not attend the acted drama to any great extent, but get the same enjoyment from a printed play as they receive from a novel; those, attending the acted drama, who seek to renew or clarify the impressions obtained there through the medium of the printed page; and these classes are daily increasing in size.

One of the most promising signs was the announcement that Doubleday, Page & Co. would publish a series of plays at a reasonable figure per volume, to be called the Drama League Series and selected by a Drama League committee, on which Clayton Hamilton was to serve. Here at least one might reasonably expect nothing to offend the most rigorous canons of dramatic good taste. Yet on opening the first volume, *Kindling*, by Charles Kenyon, what do we find?

To begin with, there is absolutely no description of the scene; in fact to find even a bare half-line statement of where the action of the drama takes place, one must turn to the scenes by acts under the cast of characters. Also the characters themselves are either not described at all, or we find such brilliant work as this: "She is a young woman of about twenty, fashionably dressed." But this could be excused, perhaps, were it not for the stage directions: one might reasonably suspect Sam Lloyd of having had a hand in arranging them. Such directions as these meet the eye again and again: "X's down R to stove," "X's up C to mirror above window—up R and starts brushing hair," and "Down C anxiously." These are bad enough, but further on we find such illusion-giving directions as: "Man off stage with fan to stimulate blowing curtains," and, after one of the best speeches in the play, this: "Picks up speech quickly here to kill applause."

Now I ask, have the author, the Drama League Committee, and the publishers given a square deal to the reading public, to whom this edition is specifically dedicated? If the reading public needs instruction as to the mechanism of the acting edition, they will find



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MR. CHARLES FROHMAN,
Smiling at the Prospect of a Prosperous New Season.

editions in plenty at the regal sum of fifteen cents per volume, and I think that I may safely say that one plunge will be quite sufficient. There has been much fuss made over the fullness of Mr. Shaw's stage directions in the printed edition of his comedies. Many people claiming that his plays (which, by the way, are one of the chief causes of the present revival of interest in the printed play) read better than they act. Now whatever may be said against the Shaw method for an acting edition (and I personally believe these reasons to be chiefly poppycock), certainly nothing can be said against it as a method for a reading edition; indeed it is the best turned edition for reading that the world has ever known. But, is it not the author's duty to give the reader who misses more than the author can ever make up in the transition from the breathing stage to the lifeless book, at least all description of those effects, which he misses, and if possible something more? Is it not simply laziness on the part of Mr. Kenyon and negligence on the part of the Drama League and the publishers that such an edition as that of *Kindling* has gone out to the reading public?

C. HOOVER TRACK,

Prominent Critics

Fred Jacob, the dramatic critic of the *Toronto Mail and Empire*, was born in Elora, Ont., and received his education in the public school and collegiate of his native town. He removed to Toronto in 1898, and joined the staff of the *Mail and Empire* eleven years ago. He received a thorough drilling in reportorial work, from "police" up—or down—did some special writing, and among other duties became the assistant to the musical and dramatic editors. He



FRED JACOB,
Dramatic Editor of the *Mail and Empire*, Toronto, Ont., Canada.

worked for a number of years under Mr. Hector Charlesworth, who is generally regarded as the leading dramatic critic of Toronto. Mr. Charlesworth was at that time writing on music for the *Mail and Empire*, and when he gave up his work on the daily paper to go into weekly journalism, Fred Jacob was his successor.

Mr. Jacob has been dramatic and musical critic of the *Mail and Empire* for the past four years. Besides his critical work on the paper, he has written a number of articles on theatrical topics for Canadian periodicals. In most of these he places special emphasis on Canada's need of a little independent effort in dramatic lines, urging that it is time for the Dominion to supplement the generous supply of theatrical attractions sent by the United States and England with a production or two, or better still, a play or two of its own. He writes short sketches for Canadian weeklies, chiefly *Toronto Saturday Night*, and contributes occasionally to American publications. Mr. Jacob has written considerable verse, the bulk of it topical, with occasionally a more ambitious effort, such as two long narrative poems on historical subjects of patriotic interest to his own country, "The Death of General Brock" and "Laura Secord."

Apart from his interest in the theater, Mr. Jacob devotes his time chiefly to the two national sports of Canada, lacrosse and hockey. He has been very actively connected with lacrosse for many years, being president of a club that has sent a team to play exhibition games in New York and Baltimore. He also writes a good deal on this characteristic game of the northern half of the continent, paying almost as much attention to it during the summer months as he does to the theater and the drama during the cold weather.

AN IDEAL

Perfection in Dramatic Art, gained only by ever travelling forward in that supreme chariot, Character, along the path of Determination, Earnestness, Courage and Confidence; drawn by the steeds of Desire, Will-power, Honesty and Hope; urged by Perseverance, Resolution, Truth and Purpose; kept strong by Industry, Concentration, Practice and Assiduity; inspired, by and with, a soul full of Love, Enthusiasm, Devotion and Fervor; ever and ever driving onward and upward toward that marvelous, that wonderful pinnacle—Excellence.—Henry Ellis Reed.

FINANCIAL troubles at the Odeon Theater, considered by Parisians as the Second Comédie Française, have caused Director Antoine, who guided the destinies of the institution for eight years, to resign recently.

ON THE RIALTO

The Yellow Ticket will soon be presented in London.

Mr. Courtney Pounds, who was so acceptable in The Laughing Husband, has returned to London.

In London The Great Adventure, which did not succeed here, has had more than four hundred performances, and promises to equal the record of Fanny's First Play, credited with a run of 628 performances.

I fear that The Minnow must assume full responsibility for making Dr. Morgan say, "A looker-on in Venice," instead of "Vienna," as it was made to appear in his "Bacon and Shakespeare" article in the issue of April 1. In the proof which Dr. Morgan returned, after reading and marking, the quotation was correctly given; but a mysterious hand intervened to the end of annoyingly misquoting the Bard as stated.

Mr. Thomas W. Wharmby, of 5 East Eighth Street, New York, writes to The DRAMATIC MINNOW that he is in possession of a printed address which, judging from an inscription written on the cover, he assumes, belongs to the family of the late William Davidge. By addressing Mr. Wharmby any member of the dead actor's family may secure it.

It is with considerable interest that the player folk will watch for the decision in the suit of Herbert Standing against Oliver Morosco for \$8,500 for breach of contract. Mr. Morosco says that Standing's English accent is so marked that his lines do not "get across," and Standing replies that whatever his speech may be, it is English, and that he was hired to speak that language, and not any Western Hemisphere corruption thereof, or words to that effect.

A. L. Erlanger walked up to the box-office of the New Amsterdam Theater last Tuesday and asked for a seat for the special matinee performance for the benefit of the Actors' Fund on Actors' Fund Day, Friday, April 17, for which he himself is responsible.

"Nothing left nearer than the fourteenth row," said the man in the box.

"That'll do," said Mr. Erlanger, throwing down a \$500 bill. "See that the change goes into the receipts of Actors' Fund Day," said the manager, and walked away.

When Walter Kingsley, in his interesting MINNOW column of vaudeville chit-chat, spoke of the "reaching out" of the U. B. O. for big stars, and incidentally mentioned Miss Margaret Anglin as a vaudeville possibility, he evidently hadn't consulted Miss Anglin herself; for the truth is, she has no intention of giving up playing Shakespeare for years to come, and now that she has firmly established a run for Lady Windermere's Fan, she is going to stick to that as long as the New York public will go to see the play. When she is ready to follow the example of other illustrious stars to enter vaudeville, she declares, she will make it duly known.

Charles Frohman, sailing for Europe on his annual trip, appraised the season that is now drawing to a close as a "series of victories for American plays." "It has demonstrated," he said, "that American audiences demand strong, quick scenes—no matter how they are put together or why; or strikingly funny plays of movement more than of dialogue or ideas. This craving for movement in the theater I attribute to the influence of dancing. Personally, I think the style of play that will have the best vogue next season will be the play of a succession of scenes so quickly over that it will compete with the moving picture play; only it will compete victoriously, because it will have all the movements of the moving picture plays, plus real people and real voices."

Charles Richman, who is at present playing the leading role in Help Wanted, has turned over to the Players' Club an interesting collection of rare playbills and programmes gotten together by Joseph H. Whittaker. Mr. Richman secured them from Mr. Whittaker's son last week. Whit-

taker was the stage director of the famous old Bowery Theater in its heyday, and was actively associated with the stage generally for nearly sixty years. The collection includes bills and programmes from New York, Boston, Philadelphia, and theaters in other parts of the country. The oldest one in the list is a programme for the performance of March 7, 1822, at the Boston Theater, when a double bill, consisting of The Mountaineers and a spectacular version of Robinson Crusoe, was given by the resident company. Another programme of unusual interest dates back to the season of 1838, when Puss in Boots was produced at the Arch Street Theater, Philadelphia, with J. S. Clark and Mrs. John Drew in the leading characters. There are many playbills of the early 30's and 40's in the collection.

Margaret Anglin has twice been invited to appear in one of her Shakespearean characters at the Shakespearean festival to be held at Stratford-upon-Avon next August. When Archibald D. Flower, chairman of the Board of Governors of the Shakespeare Memorial Theater in Stratford, was in America last October, he honored Miss Anglin with a formal invitation to attend the festival and be featured as the American star player. The invitation gave Miss Anglin the privilege of her own choice of plays, in which, of course, she would be supported by the Stratford Players. At that time Miss Anglin could not give Mr. Flower a decisive answer. Mr. Flower is now on his second visit to America, and at this writing is in San Francisco, where the Benson Players of Stratford-upon-Avon are playing an engagement. Last week Miss Anglin received an urgent request by telegram again asking her to take part in the forthcoming Shakespearean festival. The telegram was signed by Charles F. Towle, the manager of the Benson Players, and is as follows:

SAN FRANCISCO, April 4.
MISS ANGLIN, Hudson Theater, New York. Will you accept invitation to be present in Stratford-upon-Avon in August? Mr. Flower, the chairman of the Board of Governors is here, and again wishes to make place for you in any Shakespearean play in which you choose to appear.

CHARLES F. TOWLE.

The success of Lady Windermere's Fan, in which Miss Anglin is now playing at the Liberty, where it will in all probability remain until the torrid season, together with her plans for her Shakespearean revivals for next season, precludes Miss Anglin's accepting the honor conferred upon her by Mr. Flower, although developments between now and June may change her present intention.

DILLINGHAM'S BIG DEAL
New York Manager Offers \$1,300,000 For Atlantic City Pier

ATLANTIC CITY, April 11 (Special).—Charles Dillingham has made an offer to the Sterling Realty Company of \$1,300,000 for the property of Young's Old Ocean Pier, which was mostly destroyed by fire in 1912. This includes the Alamac Hotel opposite the site. It is stated that the offer will be refused as being \$500,000 below the price desired. The offer has been made in writing and Mr. Dillingham states that if accepted he will begin immediately the erection of a pier with two theaters, roof-garden, restaurant with open roof, similar to the Globe Theater, New York, dance hall, press room with tickers, and many other features. Mr. Dillingham is staying at the Shelburne, and is said to represent London capitalists.

ARTHUR G. WALKER.

101 RANCH SHOW

The Wild West of Miller Brothers and Arlington Coming to Garden on April 21

Following the Barnum and Bailey Circus at Madison Square Garden, Miller Brothers and Arlington will present their 101 Ranch Wild West Show at that house, beginning April 21. The day before the opening there will be a parade of the company on Broadway, with bands, a stage coach, Indians, a drove of buffalo, and other features. An entire company of Mexican Federals, engaged from the prison at Fort Bliss, is announced to appear with the organization. Also Chief Iron Tail, whose profile is on the new nickels, will be there with his family.

MILLIONAIRE KID'S CLOSE SHAVE

Byron D. Chandler, the husband of Grace La Rue, now being sued by the actress for separation, had a narrow escape from landing in limbo in Ludlow Street Jail on the night of April 8. He was in the sheriff's custody for twenty-four hours. Supreme Court Justice Weeks had demanded \$25,000 bail, but this was reduced to \$7,500, and furnished by a surety company just in time. The millionaire kid delivered himself of this pungent bit of philosophy:

"It's fierce to have a woman down on you, particularly a woman who's after your roll and nothing else."

PICTURES AND STAGE

Pearl Sindelar, Pathé Picture Star, Also Featured by Woods in "Potash"

The old idea that motion picture work cheapened an actor is floated by an arrangement concluded by Al. H. Woods and the Pathé Company. Pearl Sindelar, the well-known star of the Pathé pictures, has been engaged by Al. Woods to play the leading feminine role in Potash and Perlmutter, at the Cohan Theater. She succeeded Louise Dresser in the part on Monday night.

Miss Sindelar will continue her work with Pathé, and will be advertised by that company as "the Broadway Legitimate Star" at the same time that Al. Woods will feature her as "the Pathé Favorite." This is the second time in the history of the motion picture industry that any actor or actress has acted simultaneously in these two forms of drama, and it marks an interesting development in theatrical procedure. The other instance was the appearance of Gail Kane in pictures at the same time she was doing stage work.

The actress in question, Miss Sindelar, was formerly well known on the regular stage, her most recent appearance there being with Al. Woods in The Girl in the Taxi. She is a granddaughter of John Temple McCarthy, an original "Forty-niner," and founder of the Phi Gamma Delta, one of the largest and most powerful Greek letter fraternities.

ACTORS' EQUITY ASSOCIATION

At the last meeting of the Council, held in the association's rooms, suite 608, Longacre Building, the following members were present: Mr. Francis Wilson, presiding; Messrs. Arthur Byron, Grant Stewart, Digby Bell, Edwin Arden, Howard Kyle, Albert Bruning, Richard Purdy, William Sampson, and William Courtleigh. New members elected:

Dorothea Abbott	Frank A. Lyon
Adora Andrews	Thomas J. McMahon
Lillian Bayley	Sarah McVicker
Doris Booth	Sydney Maizer
Annie Buckley	Lewis Meltbury
J. Blankenship	George Drew Men
Grace Bryan	dum
Marie B. Burke	Dorothy M. Mortimer
Lois F. Clark	Ida Mullie
Dan Collyer	Jean Newcomb
Wilmer Dame	Elaine Rawlston
Ida Darling	William Reffel
Charles Darrah	Vera N. Rial
Frank Dekum	Walter Perry Richardson
Hugh Dillman	Charlotte Sheiby
Robert Elliott	William H. Sams
Elsie Emond	George Schaeffer
Mattie Ferguson	John S. Simon
P. C. Fox	William Stuart
Mr. P. C. Fox	Albert Taverier
Harry Hyden	Van Benselast Town
Otto F. Hoffman	send
Ensl H. Horner	Millard S. Vincent
Louis Harrison	Sara B. Von Leer
Frederie Karr	Edward L. Walton
Marion Kerby	Cyrus D. Wood
Harry J. Leland	Bud Woodthorpe
Roy La Rue	Frances Whitehouse
Alpheus Lincoln	

Word having come to the Council that a misapprehension regarding the proposed policy exists in the minds of some members, an argument has been prepared and is now being sent to every person belonging to the association, aiming to elucidate the points in question.

When our president was recently in Reading, Pa., he held a meeting of the members of the Orpheum Stock company and gained thereby much enthusiasm for the cause, and seven new applicants for membership, the others present having previously joined the association.

The occasion has so impressed Mr. Wilson that he has recommended that representatives of the Council shall visit other companies in different cities and hold similar meetings.

Our efforts in regard to securing clean dressing rooms meet with encouraging responses. One manager of an important one-night stand city writes:

"Personally, I plead guilty to your charge. I shall conduct this theater myself next season instead of having hired hands look after it, and I am sure you will find things in far better shape for everybody concerned. I assure you that any suggestion of this nature from you will be followed whenever possible."

We shall be pleased to learn of theaters whose dressing-rooms are well kept and to start a roll of honor for their managers.

Having heard that some actors, whose field of activity is for the most part from Chicago westward, are wondering if they are desired as members of the A. E. A., the Council wishes it reiterated that every actor and actress on the English-speaking stage is earnestly asked to join the association.

It should be noted that many prominent English actors now appearing in American theaters are not only among our most zealous members, but have volunteered to carry on our campaign of education among the acting profession of England. In fact, they promise that a mutual bond of loyalty can be established.

In the name of charity and fraternity, let all bend their energies to make Actors' Fund Day a great success.

BY ORDER OF THE COUNCIL,
BRUCE MCRAE, Cor. Secretary.

JARDIN DE DANSE

Among the newcomers to the Jardin de Danse are William Seabury and Billie Shaw, a dainty dancing duo that is rapidly coming to the front. Brynn's Orchestra of colored troubadours furnish the dance music. Carlos Sebastian and Dorothy Bentley have added some new and beautiful dances to their attractive repertory, their popularity much enhanced by recent appearances in vaudeville.

The PUBLICITY MEN

Mrs. Eula Harris is doing publicity work for Harrison Gray Fiske.

George Kingsbury is doing the press work for The Dummy.

Mr. Levy, of the A. G. Delamater offices, has handled publicity for The Governor's Boss that opened recently at the Garrick.

S. I. de Kraft is in advance of The Queen of the Movies. After the Boston engagement he will pilot the production into Chicago for Thomas W. Ryley.

Eighty members of the Caledonian Society marched up Broadway in full uniform recently to attend a performance of Kity MacKay at the Comedy. Julian Johnson spread the news.

Although Guy Crowell Smith has sent no greetings these many months, we are quite aware from the large amount of publicity constantly being placed for George Arliss, that he is still very much on duty.

Edward L. Barnays has been very active in securing publicity and distinctive patronage for Change, the Welsh play by J. O. Francis. His latest move has been to secure a production under the auspices of the Institute of Arts and Sciences of Columbia University.

Harry Earl, who has rejoined the Barnum and Bailey Circus, was manager of the September Morn company, which is having such a remarkably successful run at the La Salle Theater, Chicago. He, nor no one else, expected that show to run up to the circus season when it opened, but it turned out that Earl had to resign his position a month before the end of the run was in sight.

E. H. Meredith, who established The Missourie Beeze as a booster for insignificant one-night stand attractions eight years ago, has kept the little paper going, and some time ago had it admitted to the mails, thereby making it a regular publication. The major part of the paper is now devoted to the small talk of Chicago vaudeville.

A busier man than Ben Atwell at the Hippodrome would be hard to find. He has never lacked things to write about in his own breezy way, but the coming of Pinocchio to the big house seems to have given him a fresh impetus. His opening chorus for the new spectacle consisted of no less than twenty-seven pages of typewritten biographies of author, composer, and members of the cast, bound in a flexible cover. This does not include the bajes of daily stories and weekly notices. If we didn't know Ben we'd think he was a syndicate.

"Benny" is married. Few publicity men in town are more popular than little Benny over at the New York Hippodrome, and it is necessary to stand very high in the good graces of newspaper men to work close to big Ben Atwell and not be absolutely eclipsed as a favorite. Of course, it would seem that being so popular, the news of his wedding should have come out earlier, but the fact of the matter is that it was announced under his full name, and none of his friends recognized it. The nuptials took place on April 5, and at that time Mr. Boris Goldreyer took Miss Antoinette Lowe to wife, the scene being the home of the bride's parents in West 108th Street. Rabbi Zinsler performed the ceremony. At the close of the Hippodrome season, Mr. and Mrs. Goldreyer will take a honeymoon trip to Baltimore and Washington.

DREW-BARRYMORE

Uncle and Niece to Follow Maude Adams at the Empire in Sardou Revival May 11

Speedy arrangements have been made for the joint appearance of Ethel Barrymore and her uncle, John Drew, in the proposed revival of Sardou's *A Scap of Paper*, extending even beyond the New York engagement. Following Maude Adams, they will open at the Empire Theater on May 11. On May 2, both Miss Barrymore and Mr. Drew will bring their present seasons in *Tante* and *The Tyranny of Tears*, respectively, to an end, while the same date will close Miss Adams in *The Legend* and *Peter Pan*. Following the New York appearance in the Sardou comedy, it is planned to have the two stars in the same attraction, playing a special four weeks' engagement in London, making a flying trip to the British metropolis for the purpose.

In the supporting cast for Miss Barrymore and Mr. Drew are Charles Dalton, Ernest Dennington, Fuller Mellish, Mary Boland, Mrs. Thomas Whiffen, and others.

In twenty years—or since 1894, when Miss Barrymore made her debut as Kate Fennell in the John Drew company acting The Bauble Shop—Miss Barrymore and Mr. Drew have never failed to see each other act in the plays performed by each during those years; but, as actor and actress, footlights have always intervened between them whenever they have been present in the same theater.

Richard Cubitt is now playing the role of the boy king, Louis XV., with Anna Swinburne, in *The Madcap Duchess*. He opened his engagement recently in Pittsburgh.

POPULAR MANAGERS



MRS. HELEN E. ROOT.

Perhaps nothing will better illustrate the feminist invasion into fields of endeavor, claimed by men for men, from time immemorial, than the career of Mrs. Helen E. Root, manager and proprietor of Root's Opera House, in Laramie, Wyo., and the only woman licensed city bill poster and distributor in America and, perhaps, in the world.

Mrs. Root is small (they call her "Petty" Root in Laramie), energetic, and tactful. She knows everything pertaining to the "front" of the house, and is equally at home in the mechanical mysteries of the stage. She directs the setting of the scenery, the ushers, ticket selling, and nothing about the theater can ever escape her vigilance. Her knowledge of detail includes all the intervening stages between selling tickets and drawing-up of contracts.

Mrs. Root's career is a most interesting one. Before going to Wyoming she worked on two Chicago papers. Consequently she was not altogether a tyro in publicity work when she tackled theater management. And how this came about was this:

"Bill" Root, newspaper editor, humorist, and theatrical manager, took a sudden fancy to circuses and menageries. He did so at the expense of the Root Opera House, and that did not conform to the views of Mrs. Root, who promptly seized the reins and started in to conduct the house herself. Incidentally she had her own ideas of how a theater should be run and, as there was

a rival theater in the town, she went in for red hot competition. One of her first moves was to convince the postmaster of Laramie, in her persuasive and irresistible feminine way, to hand all mail addressed to "Manager" Opera House over to her. This gave her an advantage over the opposition management that was not only prejudicial to their interests, but also distasteful and humiliating. Resorting to a ruse they put up a new sign, on the front of their house, as well as a new head on the newspaper display "ad." making them read "Manager" Opera House. To these they called the attention of the postmaster and demanded from him that all mail addressed "Manager" Opera House be put into their box. Did this dismay Mrs. Root? Not a bit of it! She went off on another tack. IMPROVEMENTS should, henceforth, be her slogan, and weapon of attack. "Carpenters, plasterers and decorators were set to work. The exterior of the Root Opera House began to blush pink in the pure Wyoming sunlight, kings and queens of tragedy, the court fool and the ballet girl frowned, or grinned down, from walls and ceiling, and red roses bloomed on the border of the brand new curtain. The curtain's chief adornment, though, was a picture of Laramie street, with the Root Opera House rising imposingly and beautifully on the corner and the 'Manager' Opera House dwindled to the vulgar dimensions of a cow stable, half a block away. Could anybody doubt after gazing 'upon this picture and on that?' wrote a correspondent of that day. New seats—real opera chairs, with red plush cushions—took the places of wooden benches. The rout of the enemy was complete. Other innovations came in the shape of polite attentions in seating the patrons of the house, proper distribution of programmes and suppression of the unruly boys in the gallery, who were enjoined to "keep quiet or get out," from the persistent voice of Mrs. Root below.

When at the outbreak of the Spanish-American war, the patriotic fever seized hold of Mrs. Root's posting squad and they went, as soldiers, to the Philippines, and the newly-hired men proved green at the business, this indomitable little woman shouldered her longhanded brush, and with a bucket of paste to complete the equipment, started out with her new and unskilled squad and showed them how to decorate blank walls and boards in the most approved and artistic fashion. Those who had the privilege to see her declare it was a joy to behold the dexterity with which she lifted and slapped the paper in place. Co-incident with the successful building up and management of the theatrical, Mrs. Root built up her billposting business.

Mrs. Root, when at work billposting, is a familiar sight to the denizens of Laramie, trotting along in a business-like manner, garbed in a dilapidated short skirt, a sealskin coat, which has become quite hairless in the service of years, sometimes a white walking hat, wearing sometimes a dark felt and at others a cowboy hat on her determined little head. It all depends on the season and the weather which of them. And Laramie is proud of Mrs. Helen Root, manager, booking agent, janitor, usher, stage hand, electrician, press agent, and bill poster; but above all the bright, cheerful little optimist, and useful citizen, for, don't forget that in Wyoming women vote.

SHAKESPEARE FETE IN BROOKLYN

Brooklyn is making plans to celebrate the 350th anniversary of Shakespeare. A meeting for that purpose was held at Borough Hall, Borough President Pounds presiding. Churches have been asked to hold a special service on April 19. David A. Boddy, president of the Board of Trustees of the Brooklyn Public Libraries, stated that two thousand volumes of Shakespeare literature will be readily accessible and there will be a special exhibition of Shakespeariana. On the motion of Dr. Fred W. Atkinson, of Polytechnic Institute, Professor Franklin W. Hooper, of Brooklyn Institute, will arrange a literary meeting to be held at the Brooklyn Academy of Music, April 23, at which St. Clair McKelway will preside.

BARNUM AND BAILEY ORPHAN DAYS

In accordance with a half-century old custom the managers of the Barnum and Bailey Circus are devoting the afternoon performances of April 20 and 21, when in Brooklyn, to the entertainment of the orphans and crippled children of the city institutions. Eight thousand children are expected to enjoy themselves. The circus closed at Madison Square Garden April 18. In Brooklyn it will locate at Wyckoff and Myrtle Avenues.



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CATHOLIC GUILD OF ACTORS FOUNDED

The Catholic Actors Guild of America, it was announced, has just been organized, following the suggestion of Cardinal Farley to Father John Talbot Smith and others. A preliminary meeting was held at the Hotel Astor. Emmet Corrigan was unanimously elected president.

Among the women appointed to committees at the meeting, which was well attended, were the Misses Ethel Barrymore, Mary and Florence Nash, Louise Drew, Clara Palmer, Elisabeth Marbury, Margery Wood, Mary Boland, Mrs. Henry Miller, Ada Lewis, and Mrs. Arnold Daly.

The committeemen among actors include Gilbert Miller, Frank Craven, Morgan Coogan, Denman Maley, Jerry Cohan, George Cohan, William Collier, William Courtleigh, Joseph Myron, Frank McGinn, Frits Williams, Robert Cain, William Courtleigh, Jr., William Courtenay, Frank X. Hope, Frank Laird, John Barrymore, Donald Brian, Thomas Ross, Jack Devereaux, Boyd Nolan, Chauncey Olcott, Joseph Herbert, and George Marion.

PLAYS IN PUBLIC SCHOOLS

The Wago Barners' Theater League and the Theater Center for Schools, in addition to its work to interest the working people and the school children in the better class of theaters and musical attractions, has arranged to give performances of classic dramas in the various public and high school auditoriums. The next play to be given will be *She Stoops to Conquer*, Mr. Siegfried Schulz having charge of the production. All tickets are to be sold at 10 cents for children, 20 cents for adults, the purpose of the work being to bring the classic drama within the reach of the people who have not the means to visit the regular theaters and therefore are deprived of familiarity with dramatic literature. Tickets will be placed on sale at the various schools that arranged for the play to be given. Arrangements are being made for performances next year, under the direction of Mr. Bea Greet.

ELLA HACKETT FALLS TO HER DEATH

Ella Hackett, a young nineteen-year-old aerialist of the Barnum and Bailey Circus, lost her life while practicing a new act with her sister, Sarah, at the Madison Square Garden. The accident occurred soon after the afternoon performance on April 1. The young performer, who disdained the safety net, fell while swinging on an ordinary trapeze like an immense pendulum, and in striking the platform her skull was fractured. She died within four minutes.

Dr. Clancy Hackett, dentist, of 155 East Forty-third Street, the girl's father, was ordering refreshments for the celebration of his daughter's birthday at the very moment the accident happened. Mrs. Hackett, the mother, was ill at the time and her physician feared that she might not recover from the shock.

ITALIAN SYMPHONY ORCHESTRA

The leading players of Italian birth of the various symphony and opera orchestras in America have formed an organization, called the Italian Symphony Orchestra of New York, for the purpose of giving two concerts yearly, one in the Fall, before the beginning of the regular season of the various orchestras, to which the men are attached, the other in the Spring, following the disbanding of these orchestras. The organization is supported wholly by the dues of the members. The initial concert was given at Aeolian Hall, Oct. 5, and aroused much interest. The orchestra has now in preparation a splendid programme for its second concert, which will take place in the same hall Sunday afternoon, April 19.

MISS ANGLIN TESTIFIED

Mrs. Mary Cooper, who sued Howard Hull, dramatist and husband of Margaret Anglin, for \$20,000 for injuries received when hit by Mr. Hull's automobile, was given a verdict of \$2,500 by a jury in the Supreme Court, April 7. Miss Anglin was in the car with her husband at the time of the accident. She was a witness in the case.



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PRINCESS PLAYS SUPPRESSED

Night Stick the Emblem of Mayor Harrison's Municipal Censorship—And All for Politics

CHICAGO (Special).—When a policeman was originally appointed to be Censor of the Drama for the city of Chicago, a population of two and a half million people, some of whom, at least, must be thinking souls of a higher intelligence, the anomaly of such a choice and the menace which it carried to the future welfare of the theater in that immense community was naturally and properly emphasized by THE DRAMATIC MIRROR. The mingled comedy and tragedy of this policeman censor of Chicago—who now exists in the ridiculous figure of one O'Callahan—has been most unhappily experienced this past week here by the New York Princess Players. To be sure, this bluecoat guardian of the artistic morals of Chicago only served as a mere tool for palpable political chicanery.

Without any intention of entering into the actual merits of the case of the Princess Players, whose second Chicago playbill of Hari-Kari, Any Night, En Deshabille, The Black Mask, and The Bride, was peremptorily and despotically closed by the Mayor, in spite of the fact that all those plays were given without interference by police or municipal authorities in New York city and in Detroit, the absolute truth is that the pretended hearing of the case by Mayor Harrison was an utter travesty on justice, a Star Chamber tribunal worthy of the Middle Ages, and the policeman censor's report on which the case was founded transcended even the wildest guess as to what such a totally untrained critic might find to say. Added to the stumbling, awkward, blundering report of this O'Callahan, which might have been one of those humorous articles in a newspaper purporting to be the Office Boy's criticism of Hamlet, was the equally painful and ludicrous reading of this indictment by the Mayor's Comstockian expurgator, Major Funkhouser. The major was unable to read the report with ordinary schoolboy intelligence, punctuated the reading with mispronunciations of the most grotesque kind, and insisted upon mangling even the play titles almost beyond recognition. In his Funkhouser dialect Hari-Kari became Hari-Scary, and when he reached En Deshabille he simply gasped, gurgled a few inarticulate gutturals and took a hurried over the entire title.

Holbrook Blinn proved conclusively that O'Callahan, the police censor, had misrepresented every one of the five plays. He cited a number of positive misstatements. He offered to send for the "prompt" copies of the plays and convict the entire report of unfair and misleading remarks. The Mayor declared that he did not care whether the report was a mass of misstatements or not; he was going to close the theater unless the plays were stopped. Neither he nor any of his staff, except O'Callahan, had witnessed any of the performances, and he refused to go himself, or deputize some one to see them. Mr. Blinn declared that even a trained actor, without stenographic aid, might make some mistakes in reporting all five plays after one single sitting; to which Major Funkhouser gruffly retorted: "O'Callahan suits us, and that is enough." In the face of the admitted misrepresentations of O'Callahan, he asserted: "He is the most trustworthy man we have got."

It is certainly a pitiable thing that for a matter of bread and butter some poor, but possibly honest, policeman, perfectly capable of handling a night stick or running in a drunk, is forced, by a ridiculous "system" and the orders of his superiors, to make a dishonest and thoroughly contemptible spectacle of himself. But the combination of the unintelligent O'Callahan, and the insolent Funkhouser, was such as to make Shakespeare's scene between Dogberry and Verges pale into insignificance.

The real spirit of the hearing was, however, much more condemnable than this mere exhibit of autocratic incompetency and official piggishness could have been. Unpleasant as that was, The Mayor held his hearing behind closed doors, and treated Mr. Blinn and the Princess Players with about the same medieval arrogance and bigotry that a village justice would have shown to the "fellows" of Shakespeare and Burbage in the days of Elizabeth, when all but the protected players were held to be "rogues and vagabonds." Before the hearing, the Mayor had the happy grace to declare to somebody that he had "closed the Everleigh Club and would close the Princess Players." This delightful remark was repeated several times, as necessary, to Mr. Blinn and the assembled defenders of the Princess Players at the hearing. After the hearing, according to one newspaper reviewer, he uttered this polite and very telling remark again. Apparently he had written it all out at the beginning as a beautiful epigram fit for the occasion and one that would look well in print to express his idea about the theatrical profession.

He cut short all argument concerning the mass of misstatements made by the policeman censor, and all appeal for a fair hearing on an honest report, by declaring that he did not care about the police report at all and had determined to close the plays because of what certain friends of his had told him. Who these friends were, and what they had said, was not explained to the accused and sentenced-in-advance culprits before him. The whole thing was a Spanish Inquisition in miniature, with Carter Harrison in the role of Torquemada.

"You have been heaping cosa on Pelon," remarked he, "and now I am going to stop you. We have had The Lure, The Traffic, and all sorts of plays here this season, and you must pay the penalty." The Mayor did not explain why the Princess Players should be the goat at which he strained after swallowing the camel.

"When The Traffic played here," remarked he, "friends of mine—regular rounders—we are all men here, and I can say, fellows who understand the whole underworld and vice—came to me and said: 'This Traffic ought to be stopped; it is the most putrid and filthy play ever seen in Chicago; it is a disgrace to the city if it is allowed to be continued here.' The Mayor did not explain why, after his particular 'friends' told him this, he did not stop The Traffic. Evidently he thought he could collect the 'blood-guilt' of The Traffic from the Princess Players.

When Mr. Blinn mildly and meekly implored the Mayor to judge the plays separately and see if at least one or two of them might not be retained in the Chicago repertoire, the Mayor made one sweep of his hand and exclaimed: "All of them have got to go—not a single one can be retained." Just a minute before he had himself remarked: "Perhaps any one of these plays alone might have been all right, perhaps doing them all in the same bill has created an impression against them." Yet not having seen one of them, and admitting from Mr. Blinn's positive assertions that the policeman-censor's report misrepresented each and every one of them in some respect, the Mayor absolutely condemned the entire group irreversibly. Mr. Blinn called his attention in vain to the fact that The Black Mask, in particular, which had been grossly maligned in the policeman-censor's report had been written by a niece of Lord Alfred Tennyson, the poet, and that it was considered by the best London and New York critics a masterpiece in the one-act drama. Mayor Harrison had simply a deaf ear and a loud voice.

Corporation Counsel Sexton pronounced the concluding obsequies. He warned the assembled defenders of the Princess Players—defenders who had never had one show of defense—that, if they dared to seek an injunction and to carry the case into court the Mayor and he would "put it up mighty strong to the judges." Mr. Sexton continued: "You can never win your case, for we are determined to win this. We have got to win it"—whatever that concluding threat might signify or imply.

Since this Star Chamber trial, a number of Chicago citizens have, whether correctly or not, assured the defeated and police-clubbed Princess Players that the true cause of all this Mayoral Puritanism and bluster might be found in this Tuesday (April 7) election and the effect of this strategic Harrison campaign move on the women voters of Chicago. "Be that as it may," in the classic language of George Monroe, the unfairness and the bulldozing despotism of last Saturday's hearing of the Princess Players' case should pass down in American theatrical history as a flagrant example of the abuse of the censorship and political power in its treatment of the helpless and defenseless drama.

WILL R. ANTISDEL.

HACKETT GETS ENTIRE ESTATE

The contesting cousins of Mrs. Minnie Hackett Trowbridge withdrew the suit filed on March 28 to prevent James K. Hackett from receiving more than two-thirds of the \$2,000,000 estate. The will now will be probated and the actor will receive the part of the estate bequeathed to Mrs. Trowbridge's husband. It is supposed that the contestants discovered that if Mrs. Trowbridge was declared to have died intestate Mr. Hackett would receive the entire estate. The cousins will receive \$100,000 in reality. Report has it that Mr. Hackett has increased the legacy of Mrs. James M. Clancy, who was the closest friend of Mrs. Trowbridge, from \$60,000 to \$100,000. After she was stricken, Mrs. Trowbridge insisted that Mrs. Clancy make her home with her at 72 Park Avenue, which Mrs. Clancy and her daughter did. She became one of the committee of the person and estate of the deceased with the Guaranty Trust Company. Mr. Hackett met Mrs. Clancy for the first time after the will was offered for probate, and it was known that it would be contested by distant relatives.

ST. CLOUD THEATER CHANGES NAME

ST. CLOUD, MINN., April 7 (Special).—The Starland Theater, this city, has changed its name to the Nemec Theater. This was done because of a mix-up in the name, which often occurred between the Starland Theater here and the Starland Theater Circuit in another part of the country. F. E. Nemec of this city, has just purchased the Park Theater, of Brainerd, Minn. He intends to buy several more theaters in different cities of this State and form a theater circuit, all to play the same attractions. Mr. Nemec has already started important improvements at the Park Theater, which will be redecorated throughout. E. A. Adams, formerly with John Cort, of New York, has been engaged as local manager of the Park Theater. E. W. ATWOOD.

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ACTOR'S MEXICAN EXPERIENCE

LOUISVILLE, KY., April 12 (Special).—Hoy Southerland, who was seen here, last week, as Young Matt, in The Shepherd of the Hills, has passed through some stirring episodes, which, though not of the stage, were sufficiently dramatic to deserve staging.

Mr. Southerland was born in the national capital, and made his entrance upon the stage in The Gladiator with Robert Downing. In 1906 he was supporting Charles B. Hanford in Julius Caesar. When the company played in El Paso, Texas, Mr. Southerland became seriously ill, and when the company disbanded he was left behind in a hospital. On his recovery he found himself penniless. Just then a party of ten men was organized to replace another party, which was massacred by Indians in Mexico. The party was in the employ of the Sierra Madre Land and Lumber Company, and was sent to work on the site of what is now the town of Madero. Southerland soon discovered that the country was no place for an American actor. But he was compelled to remain and work six months because of a peculiar law which provided that an employee who attempted to leave the time of stay agreed on had elapsed was subject to imprisonment. But he had enough of Mexico, and in 1907 Mr. Southerland returned to the United States as a paymaster. Once, while carrying money to one of the outlying camps, he was shot. He carries the bullet in his body as a souvenir. During his stay in Mexico, Mr. Southerland met many of the men who have since figured prominently in the Revolution. They were then employees of the various American companies in the district.

JULIA DRAKE DIES IN ENGLAND

Julia Drake, the oldest living American actress, died Feb. 9, at Roehampton, England. She was in her ninetieth year. She was the daughter of the Mrs. Drake, spoken of in J. J. McCloskey's "History of the Stage," as the great tragedy queen, and wife of Harry Chapman, popular in the days of Charles Buck, Joseph Jefferson, and the elder Booth, with Kean, Forrest and Murdock, and all the great actors of that day. Although she originally came to this country in Harry Jarrett's Uncle Tom's Cabin company, she was a staunch American, and delighted in showing her life-size portrait of George Washington, and other Presidents of the United States. Before she became unconscious she sang two stanzas of "The Star Spangled Banner." On Mrs. Drake's last visit to America, thirteen years ago, THE DRAMATIC MIRROR published an interview with her, which was headed with a picture of Mr. Dodson and herself. She is survived by her daughter, Ella Laidlaw Smith, nee Ella Chapman.

TO REDRAFT BILLBOARD LAW

Alderman Henry H. Curran, who proposed the ordinance to regulate electric light signs, billboards, and other outdoor display advertising in New York, has decided to redraft the bill and present it in amended form at the next meeting of the Board of Aldermen, because of the opposition it aroused. The billboard men were represented at the meeting by their attorneys, who made an aggressive assault on the bill. O. J. Gude, president of the O. J. Gude Advertising Company, said that the ordinance should be abandoned and a real one, based upon an honest attempt to regulate the business, should be pursued.

RECORD OF DEATHS

DR. WARMAN, story writer and poet, died in Chicago, April 7, after a long illness. He was born in Greenup, Ill., June 22, 1855, and was educated in the public schools. Up to 1880 he lived and worked on the farm. Then he went to Denver, and began work as a railroad telegrapher. At first he was the strongest man in Denver and eastward. After eight years of railroading during which time he wrote much in poetic vein, he became editor of The Western Railway. In 1892 he became the editor of The Crooked (Colo.) Chronicle. The following year he visited New York, and was greeted at the "Post of the Rockies." He traveled considerably in Europe and the Orient. His song, "Sweet Marie," had a great vogue, and was sung wherever the English tongue obtains. His stories and poems treat mostly of railroad and frontier life. His first wife died in 1887, and in 1892 he married Miss Usitie Marie Jones, of Denver, the original of the "Sweet Marie" song, who survives him.

ALFRED L. HALBERT, husband of Virginia King, the vaudeville artist, died suddenly March 11, at Pittsburg, Mass., of heart disease, aged forty-seven. He was at one time manager of Hoffman's Circus; also of various theatrical companies at different times. His body was interred in Evergreen Cemetery, Brooklyn. His wife, Virginia King Halbert, survives him.

Mrs. FRANCIS FURRY, the wife of D. L. Furry, lessee and manager of the Empress The-



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ater, in San Diego, Cal., died at the Agnew Hospital, March 25, and was buried on March 27. She had been sick for one week, following a very severe operation. She leaves her husband and one son.

JAMES G. "Dap" Russell, who celebrated his one-hundredth birthday anniversary on March 1, passed away at the home of his son, in Lincoln, Neb., April 2. Mr. Russell was born in Bannister, Mo., March 1, 1814, and for years has been in and associated with the show business. During the Civil War he quit the circus he was with and enlisted with the Northern Army, afterwards returning to the circus, and still later he became a freighter in Nebraska, making long trips across the prairies, carrying freight to the early settlers. For the past twenty years Mr. Russell has been one of the ticket takers at the Oliver Theater. About three years ago he suffered a fall, from the effects of which he never fully recovered. He had been confined to his home for the past eight months. Mr. Russell worked at one time with the same show on the same stage with the late Tony Pastor.

Mrs. RUTH ADELAIDE CHRISS GREENFIELD, formerly well-known actress, known as Adele Oberle, died April 3 at the Pelegri Hospital, after an operation for appendicitis. She made her debut on the stage in this city in 1876 as Camille under the auspices of Matilda Heron, and played in the supporting casts of most of the prominent actors of one and two generations ago. She once made a tour of the United States in Only a Farmer's Daughter. In recent years she had taken an active part in the work of the Professional Women's League and was widely known in women's club circles. She lived at 178 West Eighty-seventh Street. Mrs. Greenfield left a son, Frank E. Hansell of Chicago.

NEW THEATERS

Plans have been drawn for a new and very attractive business block and theater, to stand on the northwest corner of Taylor and Delmar avenues, St. Louis. The location is in the heart of the west end residential district. Nathan and Woods, proprietors of Dreamland, St. Louis, and theaters in Detroit, Cleveland, Minneapolis, and San Francisco, are the lessees of the ground property.

Frank A. Nease is about to commence construction of a new theater in Brooklyn, on which \$500,000 is to be expended. It will be devoted to vaudeville.

ACTORS' FUND DAY

April 17 Made an Occasion When Twenty-five New York Theaters Donate Their Receipts

This is the week of the actor. Not that he does not come modestly to the front all other weeks of the year, but next Friday afternoon, April 17, he has the local stage entirely to himself. On that afternoon special extra matinees will be played at twenty-five different theaters in New York, the entire proceeds from all these performances to be for the benefit of the Actors' Fund of America.

In the large list of attractions, possibly Cyril Maude should be mentioned first, because his programme will be composed entirely of novelties as far as the New York public is concerned. Assisted by Miss Margery Maude, he will appear in the screen scene and the quarrel scene from *The School for Scandal*, himself playing Sir Peter Teasle and his daughter playing Lady Teasle. Mr. Maude will also play an act from *Clyde Fitch's* comedy, *Toddlies*, and a one-act comedy by Edward Knoblauch, entitled *A Particular Pet*. Miss Cecilia Loftus will assist at this matinee with her delightful imitations, and Miss Lorraine Wyman will be heard in several songs.

At the Liberty Theater, Miss Margaret Anglin will also give an individual programme, comprising a scene from *Twelfth Night*, *As You Like It*, and *The Taming of the Shrew*.

A. H. Woods has generously contributed his three big successes of the season, *Julian Eltinge*, in *The Crinoline Girl*, at the Knickerbocker; *The Yellow Ticket*, at the Eltinge Theater, and *Potash and Perlmutter*, at the Cohan Theater.

The Shubert management has been equally liberal, and at its own theaters will present *The Midnight Girl*, at the Forty-fourth Street Theater; *Panthea*, at the Booth Theater; *Kitty MacKay*, at the Comedy Theater, by courtesy of William El-

liott, and *Help Wanted*, at the Maxine Elliott Theater, by courtesy of Oliver Morosco.

The musical novelty of the day will be Raymond Hitchcock and his entire company, in *The Beauty Shop*, at the Astor Theater. Another Cohan and Harris success promised for the gala day is *Seven Keys to Baldpate*, which has been transferred to the Gailey Theater.

At the Hudson will be a new play, *The Dummy*, said to have scored a great success in other cities; and at the other houses of the Harris management special performances will be given of *The Misleading Lady* at the Fulton, and of *The Rule of Three* at the Harris Theater.

Sari, Henry W. Savage's delightful musical comedy, will be seen at the New Amsterdam, having been transferred from the Liberty.

By no means the least enthusiastic workers in the great cause are members of the Columbia Amusement Company, who will give their high-class burlesque attractions on Actors' Fund Day at the Columbia Theatre, the Murray Hill Theater, Miner's Bronx Theater, Miner's Peoples Theater, and Hurtig and Seamon's 125th Street The-

ater.

The universal enthusiasm among all members of the theatrical profession, not only in this city, but also in Boston, Philadelphia, and Chicago, where similar matinees will be played at all theaters on the same day, offers remarkable evidence of the loyalty that exists among them, and explains why, during all these years, the people of the theater have, in matters of charity, been able to take care of their own. The response from the general public is very large, giving assurance that Actors' Fund Day will be an occasion long to be remembered.

HONORS TO VICTOR HUGO

"Marion de Lorme" Finely Produced in Paris

"Ma Tante d'Honfleur" Amusing Farce

Paris, April 7 (Special).—To celebrate the 112th anniversary of Victor Hugo's birth, the Comédie Française made a brilliant revival of *Marion de Lorme*, which has been neglected for so many years, although it is one of his best historical dramas. The second act is a picturesque study of the times, and the last is perhaps the most harrowing of all his plays. Then of course in the tirades we have the real Hugo, the poet and the thinker.

Madame Barret is an exquisite Marion. It is impossible to describe the delicacy and refinement of her portrayal; to keep the true historical character, yet purified by the beauty of a great and disinterested love, was a *tour de force* that she alone could accomplish. She is divinely beautiful and tragic in the last act.

Monnet-Sully gives a fine character study of the weak Louis XIII, full of kingly graciousness. Paul Monet is superb as de Naugis, and A. Lambert is the ideal romantic her. Debelle is far inferior to Le Barge, as the young marquis; he lacks his grace and charming innocence. G. Beau as the court fool is like an etching by Rembrandt, and Fenouil is excellent. No other theater could give such a cast even to such a *chef d'œuvre*.

This has been a week of premières; all the theaters are preparing new productions for Easter.

At the Variétés we have *Ma Tante d'Honfleur*, by M. P. Gavault.

Charles Berthier, a young bachelor, receives a sudden visit from his friend D'Orlange, who is about to be married and has just broken with Albertine, a little actress. Albertine arrives, and on hearing that D'Orlange has gone to his uncle's in the country, where his fiancée is awaiting him, swears she will kill herself if Charles does not bring him back to her. Charles is a good-hearted fellow, and rushes out to the chateau, where he promptly falls in love with his friend's fiancée, Yvonne, and she with him. Albertine, tired of waiting, arrives at the chateau, passing herself off as the wife of Charles. D'Orlange, to get rid of them, fakes a telegram saying that the latter's aunt of Honfleur died suddenly. Just then the old lady arrives in person, and on hearing of her own death faints away. D'Orlange's uncle, finding her thus, remarks: "What an idea, to bring the body here." Luckily, Charles's valet also appears; he explains everything and the aunt marries D'Orlange to Albertine, whom he really loves, and Charles to Yvonne.

M. Baron, who had retired, consented to return to the scene of his triumphs and played the uncle to the delight of all. Brasier, Guy, and Galipaux are inimitable. Augustine Leriche was the life of the evening as the aunt, and Miles, Lavallière, Didier, and the winsome Arlette Dorgère were irresistible.

At the Théâtre Antoine we have *La Force de Mentir*, by T. Bernard and Marville, and *La Fontaine*, by Armut and Gerbier. The former shows an old general who discovers the love of his young wife for a lieutenant and who shoots himself that they may be happy.

The second tells of two old sailors, whose relatives make their lives miserable looking

after their health, as the one that lives longest will inherit a large sum of money. It is an amusing farce, not unlike the W. W. Jacobs stories.

M. Génier was powerful as the general and amusing as one of the old seamen; the supporting company was good.

The new bill of the Grand Guignol is rather inferior to what it has given us of late. There is, however, a good dramatization of Daudet's *Siege de Berlin*.

T. DE AROZARENA.

"PYGMALION" A LONDON HIT

Shaw Flees from Theater, Driven by Too Frequent Applause and Laughter

George Bernard Shaw's *Pygmalion* was finally seen in London on the night of April 11, weeks after the play was seen in Berlin and New York, in the German language. The presentation took place at His Majesty's Theater. The play impressed generally, but the British loving proclivity had to manifest itself before the drop of the curtain in the last act. However, Mr. Shaw evidently escaped this manifestation, since he left the house before the play was half over. Sir Herbert Beerbohm Tree, in a curtain speech explaining that the author had been so upset by the loud and frequent applause that he could not stand it any longer and had fled in disgust.

Mrs. Patrick Campbell (whose first appearance it was since she became Mrs. Cornwallis-West) played Eliza Doolittle, the girl who is transformed from an illiterate flower girl into a super-duchess in a most convincing fashion, and Sir Herbert gave a consummate interpretation of the role of Henry Higgins. Edmund Gurney, as Alfred Doolittle, distinguished himself by as fine a bit of character acting as has been seen in London in a long time.

Mr. Cornwallis-West and Mr. Shaw shared a box. Of course, the former was the cynosure of all eyes, which were determined to have an intimate view of "Mrs. Pat's" new husband.

ACTORS' FUND NOTES

Annual Meeting at Hudson Theater and Purchase of a Horse by Cyril Maude

The annual meeting of members of the Actors' Fund of America for the election of officers and trustees will be held at the Hudson Theater on Tuesday, May 12, at 2 p. m. This meeting will also become a special occasion for the purpose of voting on an amendment to the by-laws, this matter being taken up at 3 p. m.

During the past month the number of patients assisted by the fund has averaged 187 each week; of this number, 20 each week were cases of destitution through lack of employment. And during the past month the appointed physician of the fund has made 52 calls upon the sick at their homes and attended 47 in his office for treatment, making a total of 79 patients assisted by the fund doctor in the city of New York alone.

There are at present thirty-four guests at the home. They are entirely happy and contented with their mode of life and their surroundings. The Actors' Fund Home is conducted very much on the principles of a first-class hotel. The guests are at liberty to come and go at any time of the



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day so long as they respect the hours of closing at night. Any of the guests desiring it are granted leave of absence for two, three days, some times a week, to visit their friends. It is quite wonderful the amount of comfort, mental and physical, which the fund gives to these retired actors who have won their honors in their professional labors and are now enjoying their rest so bountifully accorded by the theatrical profession.

On a recent visit paid by Mr. Cyril Maude, he made a liberal offer to purchase a horse for use at the home. During the past week, the superintendent of the home bought a horse, and the price was paid by Mr. Maude, for which the thanks of the fund and the profession in general are tendered for his gracious act.

GOSSIP

Margaret Mayo and her husband, Edgar Selwyn, are each awaiting the success of a new play. If both win out, the play-writing couple will sail at once for the Orient, where they will spend the Summer.

Florenz Ziegfeld has engaged six young women for the chorus in his forthcoming edition of *The Follies*, now in rehearsal.

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August Siagrist, manager and stage manager, only son of the Siagrist family, is in the hospital, almost blind and about to be operated on.

THE FIRST NIGHTER

"The Dummy" at the Hudson—"The Red Canary"—
"The Senator's Boss"—Hitchcock in "The Beauty
Shop"—"Pinafore" on a Gigantic Plane.

"PINAFORE"

Operetta in Two Acts, by Gilbert and Sullivan, Direction Messers. Shubert, Wednesday Evening, April 8. Hippodrome.

Sir Joseph Porter, K. C. B. Harrison Brockbank Captain Corcoran William Hinshaw Babs Backstraw Vernon Dahlgren Dick Dwyer Albert Hart Little Buttercup Ruby Cutler Savage Madame Gobine Jacob Eglie Marrett Bessie Townsend Earl Walde Marshall

Pinafore was revived at the Hippodrome, the season starting with a dress rehearsal, which was attended mainly by newspaper men, their wives, their sisters, cousins, and their aunts, and theatrical folk. The little operetta has grown into a stupendous affair under the treatment the Shuberts have given it. Arthur Voegtlin, the ship builder, has almost outdone Arthur Voegtlin the scene painter. And over it all, in minute detail as well as in its bigness, is seen the master hand of William J. Wilson, the man responsible for its staging.

The great ship lies in a basin of water. Ships and bumboats, with their occupants and merchandise, hover around the monster hull. The boardings are made in the usual way of reaching the deck of a warship lying at anchor; and the necessary agility is required to avoid a plunge into the water in the transit from the small boat to the hanging steps. To those of us in whose memories the bewitching tunes of Sir Arthur Sullivan are dormant, their reawakening proved a source of real pleasure. Singing of both principals and chorus needs no apology. The former are all excellent, and the latter shows splendid drilling, and is of a volume quite adequate to the colossal auditorium. Of course, the number is paramount to the requirements. Manuel Klein has his forces well in hand, and his orchestra, supplemented by the big organ, renders efficient support to the stage force. Pinafore is a worthy successor of the monster productions of the world's largest theater, and will, no doubt, attract very large houses during the ensuing Spring and Summer seasons, as it deserves to.

PAVLOVA AND HER BALLET

Amarilla, Gypsy Ballet in One Act, Founded on an Old Folk Song. Arranged by P. Zajlich. Music by Drigo, Giasounov, and Dargomisski. American Premiere, Manhattan Opera House, April 8, 1914.

Cast:

The Count	M. Berge
The Countess	Stephina Plaskowieska
Amarilla	Anna Pavlova
Her Brother	Lawrenti Novikoff
The Gypsy Chief	P. Zajlich
His Wife	A. Gashewka

Pavlova has returned to New York for a fortnight to again reveal her consummate art of the dance and her compelling power of pantomime. To compare her to a flower swaying in the Summer breeze seems the simplest way of describing the marvelous witchery of the ethereal little Russian.

Interest was expected to center in the first presentation of the ballet, Amarilla, which gave Pavlova a Watteau-like background for her depiction of the gypsy girl who comes to dance at a wedding festival, only to discover that the bridegroom is her own false lover. The infinite pathos of her drooping figure—of her abandoned dance to win back the lost love—swayed and touched her watchers. Aside from the superb Pavlova and the agile assistance of Lawrenti Novikoff, Amarilla seems something of a series of terpsichorean specialties, ranging from a minut and a dainty toe dance by Mlle. Plaskowieska to a ballet by some chubby but attractive Russian lassies, who rejoice in such names as Legierova, Butsova, and Saxova, and who might be termed Slavonic "broilers."

But the diversions which concluded the programme won the audience most of all. Pavlova's enchanting gavotte with Monsieur Berge, danced to the music of Link's Glow Worm, with Pavlova a bewitching figure in canary sheath skirt and poke bonnet, became the most delightful memory of the whole evening. Here Monsieur Berge redeemed his bad playing of the bridegroom in Amarilla. Monsieur Novikoff's Bow and Arrow Dance (Tchaikowski), a thing of wonderful leaps and easy grace, stamped the dancer as an artist of virility and power. The Pavlova-Novikoff Danse Rustique (Arens) was delightful. Mlle. Plaskowieska and Monsieur Berge contributed a dainty pastoreale (Strauss), and a little Moment Musical (Schubert), by three young members of the troupe, was exquisitely done.

The programme opened with an Oriental fantasy (arranged by Monsieur Zajlich, music by Seroff, Mousorgski, and Rimski-Korsakoff), which lacks in Western appeal. Here, as at many other moments, artistic lighting would have vastly aided the art of the dancers. The lack of rich staging and warm colorings seemed sadly noticeable at times, it must be confessed.

The symphony orchestra was not thoroughly satisfying, but, on the whole, it sufficed.

"MORAL"

Comedy in Three Acts by Ludwig Thoma. Staged by Otto Stoessel. Irving Place Theater, April 8.

Fritz Beermann, rentier	Heinrich Matthäus
Lina, his wife	Auguste Burmester
Elise, their daughter	Im Engel
Adolf Bolland	Hans Hansen
Klara, his wife	Lina Haeseler
Dr. Hauser	Willy Frey
Franz Lund	Marie Kierschner
Hans Jacob Dobler	Christian Rub
Freiberg von Simbach	Eduard Christians
Walter Strelzel	Ernst Holmigal
Madame Ninon de Hauteville	Otto Stoessel
Baron Botho	Charlotte Marlowe
Josef Belchen, a clerk	Christian Rub
Hetty	Seima Weber
Messenger	Paul Dietz
Messenger	Curt Mantner
Postmaster	Louis Prastorius

The author of *Morality*, to give it its English equivalent, is one of the editors of *Simplicissimus*, one of the best known of satirical journals, and a popular writer of sarcastic humor whose pen is much feared in certain circles. The fact that he chooses the same locality for his satirical comedy that Offenbach made famous in his *Grand Duchess of Gerolstein*, affords a cue to its character. It is confessedly a satire on society, especially on the small-fry society of a little German principality, and is written with biting irony as well as a good deal of quaint humor. It is far away from anything theatrical, but the embarrassing situations in which certain dignitaries find themselves through the alertness of an officious young police official, and the witty dialogue in which the story is related, provide a good evening's entertainment and make for laughter.

The young ducal police official, by causing the arrest of the seductive Ninon de Hauteville, and thereby bringing to light a diary in which that interesting young person of shady character has kept the names of sundry notables and members of a local society for the suppression of vice, brings down upon his head a storm of indignation from high quarters. And that is practically all there is of the story. The manner of treatment is all, and makes a remarkably clever comedy, which gained much from the absolute naturalness of the acting.

The piece was chosen by Mr. Stoessel for his benefit performance, and the packed house bore eloquent tribute to his popularity. The entire cast was excellent, and each part was played with extreme delicacy of touch and interpretive interest.

"THE GOVERNOR'S BOSS"

Play in Four Acts by James S. Barcus. Produced under the Direction of Al. Holbrook.

Jake Upstein	Charles Belter
George Fossick	Forrest Seabury
Morris Goldberg	Emory Blumkall
John Gilmour	Charles Lait
Hiram Tally	George Fawcett
Police Inspector	D. J. Flanagan
Police Captain	Arthur Parmley
Jordyce Manville	Richard Gordon
Archibald Tally	Sidney Cushing
Ruth Woodstock	Frances McGrath
Hon. Lancelot Shackleton	John S. Kellard
Smith Shackleton	Cecil Kern
Judge Conroy	Frank Andrews
Presiding Officer	Henry C. Craddock
Assemblyman Jones	O. W. Goodrich
Clerk of Court	Crosby Maynard
Court Clerk	Oswald Dexter
	Nell Marion

It has taken eight months for the Sulzer impeachment and the incidents growing out of it to reach the stage—not long when one takes into consideration that it was bound to attain a dramatic form since it contained so many dramatic possibilities. This effort of former Senator Barcus, we regret to say, does not bring out these possibilities. The situations and dialogue are for the most part conventional, with here and there, however, a moment of tenseness.

The play concerns the hostilities that are aroused between the newly elected Governor and the political boss whose orders in regard to official appointments are no longer obeyed. The boss demands that his wishes be carried out, but the Governor, true to his oath of office, declares that his conscience will not permit it. War is declared and we see the boss marshaling his impeachment forces by means of \$1,000 bribes and a bodyguard of gunmen with Maxim silencers, who always perform their actions, lighting cigars, pulling out pistols, etc., with comic opera unison. The boss is detected in his bribery efforts by a motion picture camera and a dictograph which have been installed in his apartments by the girl who has been betrayed by his son, and who is seeking revenge. The scene is changed to the Senate chamber, where the impeachment trial is taking place. This scene, easily the best in the play, offers to the lawyers of the opposing factions opportunities for legal battle. Every sign points to the conviction of the Governor, and the count of the Senators is about to be taken when the girl conveniently rushes into the room with her dictograph records. The lawyer for the defense, secretary to the Governor, fiance of his daughter and candidate for Mayor of New York, all at the same time, places her upon the

witness stand and with the aid of the records discloses the bribery. The Governor is vindicated and the lawyer wins both the Mayoralty and the girl.

George Fawcett was again sacrificed upon the altar of political boss-ship, but gave his usual consistent and rugged portrayal. John E. Kellard, made up to resemble the recently deposed executive, gave a notable performance in a part which permitted but little scope, and which attracted but little sympathy. Frances McGrath was animated and effective in the impetuous role of the betrayed girl. The other members gave capable support with the exception of the gunmen, who were noticeably weak and ineffective.

"THE RED CANARY"

A musical play. Music by Harold Oriob. Lyrics by Will H. Johnstone. Book by William Le Baron and Alexander Johnstone. The Mackay Production Company, Incorporated, producers. Lyric Theater, April 18. The cast

Marie	Cecile Bernard
Lois	Adrie Rowland
Jacques	E. M. Foley
Archibald Speed	Phil Blyer
Mrs. Kirk	Ida Waterman
Genevieve Donnet	Neil McLean
Tricia Turner	Lelia Hughes
Hunter Upton	T. Roy Barnes
Chansieur	Charles Prince
Baron de Treville	David Bass
Gaston Philippe	Arthur Lipson
Alice Vall	Dorothy Wilcox

Act I.—Scarf Shop of Gustave Donnet. Act II.—The Garden of Birds, a Persian Cafe.

The Red Canary has at last fitted into New York. Two things are to be noted. It introduced T. Roy Barnes, well known as a vaudeville comedian, to musical comedy audiences, and it also served to show that the composer, Harold Oriob, has a good deal of promise.

The plot revolves about the idea that colors effect the passions and emotions. That, we gathered, was the basic idea. The red canary? Oh, yes, the canary escaped in the first act and the rest of the "musical play" had something or other to do with its recovery. Just now we're a bit hazy about details. Anyway, Barnes—breezy and self-confident as ever—surprised and won in his new field. Imagine a musical comedy hero with a sense of humor. Yet Barnes makes the nervy young American, about whom the story centers, funny and winning in a clean cut sort of way. His laughs, too, came from bypass, rather than from lines or eccentric make-up. It is true, he stooped to things not quite commendable, but he was working hard to swing the production over.

On a whole, the score—once or twice reminiscent—is tuneful and pretty, and it has ambitious moments, too. "Buy Baby," a neat little lyric showing the effect of the same lullaby after an interval of twenty years. "Color Blind" and a trio were the best of the numbers.

Lelia Hughes sang agreeably as the heroine, but she doesn't quite seem fitted to the role. Adrie Rowland was vivacious and attractive, making a little hit of her own. Arthur Lipson did all he could with a slender role of a Frenchman.

The Red Canary, outside of the two points enumerated, isn't an unusual bird. It has a certain even level of conventionality. The chorus—not over appealing optically—seems to present a review of all the good old "merry-merry" evolutions. Whenever the story hesitated, Rosita Mantilla, a graceful tangoist, assisted by B. Lloyd, appeared and did likewise.

"THE DUMMY"

A Detective Comedy in Four Acts by Harvey J. O'Higgins and Harriet Ford, Authors of *The Argyle Case*. Staged by T. Daniel Frawley and Produced by the Play-Producing Company. Hudson Theater, April 13.

Chai Fisher	Arthur E. Hoblitzell
Jim O'Connor	John N. Wheeler
Walter Babbing	Ernest Trues
Barney Cook	Agnes Merle
Frankie Shayne	Trumbell Meredith
Trumbell Meredith	Frank Connor
Bertie Meredith	Joyce Fair
Rose Hart	Ada Dwyer
Spider Hart	Edward Ellis
Pat Geoghan	Joseph Tuohy
Antoine, a waiter	Charles Mylott
	Nicholas Jude

Act I.—Sitting room of a suite in the Hotel Antwerp, New York. Act II.—Parlor in Hart's gambling house. Four days later. Act III.—Hart's bungalow in the Catskills. Evening of the next day. Act IV.—Same as Act I. The next afternoon. The present.

The Dummy is a colloquialism to describe a deaf mute; and in that sense the term applies to Barney Cook, the boy detective, who unravels a kidnapping case and acts the hero in a regular Conan Doyle thriller; though, candidly, sundry more thrills would have added to the enjoyment of the rather conventional yet interesting situations which the authors of *The Argyle Case* have invented for their latest work. A "detective comedy" describes the entertainment with fair accuracy. It lacks the one great suspenseful moment of pure melodrama; and it is melodrama despite the liberal infusion of comedy which leavens it. For the remainder, it is light literature transplanted to the stage in a rather amusing manner, well staged, and admirably played. For much of its interest the play is indebted to the fact that two children act the principal parts.

Trumbell Meredith and his young wife have separated. Their only child, a little girl, has been kidnapped and is held for a large ransom. The case is given into the hands of Walter Babbing, the head of a detective agency, and Babbing finds in an alert, intelligent Western Union messenger

boy, Barney Cook, the right medium for spying upon a suspected criminal and obtaining through him the secret cipher code of communication with the band of four crooks, Rose and Spider Hart, Pat Geoghan and Sinker Simonson, who have the kidnapped child in custody. Through this code their whereabouts is traced, and the ambitious Bowery boy, itching to be a "detective," is installed in their midst as a reputed "dummy," and manages to become very chummy with little Beryl under the very eyes of her captors.

Various adventures ensue. Babbing himself is trapped and left bound and gagged, while the gang with the two youngsters escape by the roof and turn up in a Catskill bungalow. Here the gallant young "detective" betrays himself by falling asleep and babbling in his dreams; but saves himself by his mother-wit from serious violence, and gives the gang such a fight that the members abandon him and the little girl and take their departure for Canada. They are arrested on a telegram from Barney to his chief, while he bears the missing heiress to her waiting parents, earns a reward of \$10,000, and reunites the estranged couple.

This rather tenuous thread of romance is worked out with considerable skill and a good deal of spontaneous humor. Young Ernest Trues scored a substantial hit in the part of the boy detective, and a delightful child actress was revealed in the person of little Joyce Fair in the role of the kidnapped girl. Ada Dwyer was at her best as Rose Hart, a broad comedy part which gave her wide latitude to display her agility as a comical crook. A splendid characterization of a similar nature was given by Joseph Tuohy. Mr. Brennan was excellent as the head of the detective bureau, and Mr. Ellis was thoroughly at home in the part of a scheming criminal. The comedy was enthusiastically received by the audience, and seems assured of a run.

"THE TRUTH"

Play in Four Acts. by Clyde Fitch. Revived by Winthrop Ames at the Little Theater. Dress Rehearsal, April 11. Regular Performance, April 14.

Eve Lindon	Isabel Irving
Servant	Fanny Harts
Becky Warden	Grace George
Linden	Conway Tearle
Warden	Sydney Booth
Messenger	Guthrie McClintic
Roland	Ferdinand Gottschalk
Mrs. Crosigny	Zelda Sears

The opening night of the revival of *The Truth* was one of those curious occasions that occur at rare intervals in a first nighter's experience, when opportunity comes to moralize over the curious diversity in public tastes that make a play a metropolitan failure and its revival a success. For *The Truth*, when originally given in New York at the Criterion Theater on Jan. 7, 1907, with Clara Bloodgood in the leading role, was not exactly what might be called an unqualified hit. It was withdrawn within two weeks. But on the road and in other cities, not only in this country but all over the world, with Marie Tempest in the Clara Bloodgood part, it became known as one of the most deservedly successful of plays by that prolific dramatist, Clyde Fitch. It is only fair to the critics of that time to say that there must have been some circumstance in the first presentation of *The Truth*—might one suggest Miss Bloodgood?—that really militated against its acceptance by the public generally, for in the rank and file of reviewers of the day were many men of recognized ability. Probably the out-of-town audiences saw a revision of the play that had failed in New York, just as the present *First Nigher* saw a version differing in a few details from the published "acting" edition.

If Miss Bloodgood did not quite conform to the popular conception of the character of Becky Warden, Grace George has presented an exceedingly convincing portrait of the wife who would tell fibs. A certain daintiness marks her work in the part. There is none of that hard sophistication that so often antagonizes an audience against the petty offender. At the same time she did not fall into the sentimental type of acting that would have precluded success. She is exceedingly effective with what would seem to be the correct idea.

Such a character as this is the heroine of the play. Telling her pretty lies to her husband, her father, her friends, and everyone about her, to evade anything that seems likely to be unpleasant, or even for sheer love of the habit, this figure moves through four acts, surrounded by odd characters and somewhat unusual influences. Her husband finally discovers her deceit, and he leaves her. She goes to live with her father in a flat in Baltimore. He maintains this establishment with a woman who wants to marry him because she is fascinated by his vices. This pair finally concoct a plan to bring Becky's husband back to her, and although Becky refuses to share in it, the reconciliation takes place.

Next to the work of Miss George came that of Ferdinand Gottschalk as the broken-down father. He was so artistically consistent throughout that it was hard to believe that he was not the actual figure he represented. Fitch was out-Fitched in it. Zelda Sears, who was the only one of the original cast, won deserved praise for her portrayal of Mrs. Crosigny. Able work was also done by Sydney Booth as the husband and Conway Tearle as the lover, not to ignore the creditable characterizations of Isabel Irving and Fanny Harts.

The excellent staging was to the credit of George Foster Platt.

"THE BEAUTY SHOP"

Musical Comedy in Three Acts. Book and Lyrics by Channing Pollock and Rennold Wolf. Music by Charles J. Gebhest. Staged by R. H. Burnside. Produced by Cohan and Harris at the Astor Theater, April 13.

Vivian Anna Orr
Gladys Christine Mangasarian
Hiram Sharp Harry Hermann
Anna Budd Tessa Kosta
Phil Faraday Joseph Herbert, Jr.
Daniel Webster Briggs Lawrence Wheat
Dr. Arbutus Budd Raymond Hitchcock
Chauffeur George E. Mack
Miss Montgomery Gertrude Aldrich
A Stout Party Agnes Gilders
Garrison Seminal Harry Hermann
Garrison Panatella Edward Metcalfe
Lois Marion Sunshine
Lesbry George E. Mack
Caramba George Romain
Natalie Panatella Bernice Buck
Sousa Girl Margaret Henry
Act I.—Reception Room in Dr. Budd's Beauty Parlor in Fifth Avenue, New York City. Act II.—Interior of Panatella's Hotel, Omessa in Corsica. Ten days later. Act III.—On the Beach at Ajaccio, Corsica. The following day.

The essence of the book of *The Beauty Shop* was that Raymond Hitchcock went a-hunting for a plot, and found one, with such success that he stopped to think about it and almost lost his audience. The deliberation occurred in Act III. Then he reflected upon how easy it had been to hold attention with "this fool show," and proceeded to illustrate some other fool things done on other stages to the admiration and applause of the multitude, and very nearly out-Hitchcocked Hitchcock. But, on the whole, *The Beauty Shop* has a very generous measure of bright moments worth going to see.

Old Dr. Budd, who runs a beauty shop, is about to be evicted by his creditors when he learns that his ward, Anna, has come into an estate left by her uncle in Corsica. He promptly decides to marry Anna. His creditors supply him with the necessary to travel with Anna and Briggs, his lawyer, to that far land, settle the estate and live happily ever after. The first hitch comes when he discovers, upon his arrival in Corsica, that his cousin, Anna's uncle, has left him only an old pistol that falls to pieces like the gun of Rip Van Winkle, with which he is to carry on a vendetta. It is his turn to shoot one of the opposing families or be shot himself. The difficulty seems solved when, at the advice of his lawyer, he applies for the hand of a daughter of the other house and secures her father's consent. But she is the homeliest girl in Corsica. All seems lost until he applies some of his beauty lotions, and she becomes a very Venus-de-mele. In gratitude her father ends the feud, and gives him the money with which to satisfy his creditors.

Raymond Hitchcock does wonders with this framework. He drapes his treasury of wit all over it, and soon establishes himself on such friendly terms with the audience that he is able to balance himself on the nether side of the footlights with excellent effect. There is only one Raymond Hitchcock, after all, and he "gives" description. He's the man who grew thin making others laugh to grow fat. So why attempt to do anything but appreciate him?

Tessa Kosta as Anna was exceedingly bright and animated, moving about the stage in several dances with much grace. That brings Joseph Herbert, Jr., to mind. He has a nimbleness that is rare, and a pleasure to see. Then there is Lawrence Wheat, pleasantly remembered in many a Cohan and Harris production. He played the lawyer, with his usual charm, Marion Sunshine, formerly of the team of Tempest and Sunshine, entered upon the scene as a very fascinating Corsican maiden who attracted Mr. Hitchcock's roving eye from the very beginning. She, too, had a certain appeal that proved gratifying to the audience. Others who did creditable work in the large cast were Anna Orr, Christine Mangasarian, Edward Metcalfe, George E. Mack, and George Romain.

The music had snap and vim, and probably many of the numbers will be heard this summer far outside the theater, on street pianos and phonographs.

AT OTHER HOUSES

GRAND OPERA HOUSE.—Klaw and Erlanger's production of *The Little Café*, as seen recently at the New Amsterdam, is given here at popular prices. In the cast are John E. Young, Alma Francis, Mildred Main, Grace Leigh, Tom Graves, Harry Depp, Marie Empress, Harold Vizard, Marjorie Bateson, Edan Pendleton, Eddie Morris, Fred Graham, John Deverell, F. Stanton Hock, and Josephine Monahan.

ROYAL.—"Way Down East" is the current attraction. All the livestock is carried, including horses, cows, sheep, chickens and so on, and all of the old familiar scenes are shown.

"SHEPHERD KING" CAST

Emmett Corrigan has selected the cast to support William Farnum in the revival of *The Shepherd King* on May 4 at the Garden Theater. The cast will include, besides Mr. Farnum, Robert McWade, Edward Mackay, W. L. Thorne, Carl Cantsen, Wells Knibloe, Calvin Tibbitts, William Tennyson, Carl Axzell, George Harris, Gordon De Maine, Edna Archer Crawford, Virginia Hadley, Helen Judson, Evelyn Marlowe, and Goldie Cleveland. The performances will be for the benefit of the United Catholic Works, which is composed of nearly all the Catholic charitable organizations in the city.

PROSPECTIVE NEW PRODUCTIONS**TO REVIVE "SIBERIA"**

Robert Campbell in Charge of Forthcoming Revival of His Father's Famous Play

Early next year a revival of Bartley Campbell's famous old melodrama, *Siberia*, will begin a tour of the large cities on the dollar time. In charge of the venture will be Robert Campbell, one of the sons of the author. Associated with him will be George H. Nicolai and Walter C. Jordan. It will play one and two-week stands. The nature of the story and the type of the play make its production particularly timely. To carry the attraction there will be two baggage cars. It has been developed as a spectacle, with features made of the Cossacks on horseback and the march of the exiles, and with a large brass band. There will be forty people, thirty of them being extras.

Siberia was originally produced in New York at Haverly's Fourteenth Street Theater, Feb. 26, 1888. In the cast were Georgia Cayvan, George Hoey, W. H. Lytell, Max Freeman, Gustavus Levick, and others. The story of the play concerns a young Jewess who stabs the Russian governor in defense of her sister's honor, and is sent to Siberia for her crime. She is followed by her nihilist lover in disguise as a guard, and, in a mutiny among the prisoners, escapes with him to America.

Robert Campbell and his brother made a remarkably successful revival of Bartley Campbell's *The White Slave*, a few years ago.

"VIK" AT WALLACK'S

New Epoch Producing Company to Present Play of Primitive Life After "Grumpy"

Following *Grumpy*, at Wallack's Theater, the New Epoch Producing Company, Inc., will present, on April 29, a new play called *Vik*; that being the name of the leader of the Helvetian tribes during the early history of the country now known as Switzerland.

A cast of exceptional talent, under a director familiar with the country, has been secured, and no expense has been spared to make the production a scenic and dramatic success. Many of the most prominent people of this city are acting as an advisory committee.

The United Swiss Societies of New York have bought out an entire night, and are making elaborate plans to entertain many prominent Swiss who have arranged to come to New York to witness the production. As a courtesy to the official Swiss representatives who will be present, the performance will be designated on the programmes for that occasion as *Vik of Helvetia*.

The offices of the New Epoch Producing Company are at 200 Fifth Avenue.

"ROLLING STONES"

Edgar Selwyn Completes New Play Founded on Incident in His Own Early Life

The new play, *Rolling Stones*, that Edgar Selwyn was reported some time ago to be working on, has now been completed, and it will probably be produced by the Selwyns at an early date. It is founded on happenings in a period of Mr. Selwyn's life when he had hard struggling to get along, so it seems a bit odd to hear that it is a comedy. However, he has come now to that point of prosperity when he can afford to laugh at incidents that at the time contained more tragedy than anything else. The particular episode used in this play records an attempt to commit suicide by drowning, with a jolt back to life by the impenetrable ice on the river, a subsequent hold up by another desperate man, and the final chumming together of the two unfortunates.

NEW HERBERT OPERETTA

Henry Blossom and Victor Herbert Collaborate on a Musical Version of "Our Wives"

Under the title of *The Only Girl*, a musical version of *Our Wives*, will be presented next season. The book will be adapted by Henry Blossom and the music will be composed by Victor Herbert. It will be remembered that this play, when first presented in New York, with Henry Kolker in the leading role, did not meet with extensive public patronage, although hailed by many as one of the most charming offerings of the particular season. The piece was then announced as from the pens of Helen Kraft and Frank Mandel, although it was said and contended by Ludwig Fuld, that it was little more than a literal translation of *Jugendfreunde*, by that great German dramatist.

WHITESIDE IN "MR. WU"

Lee Shubert Takes Over Henry W. Savage Operation on American Rights to London Success

The Chinese play, *Mr. Wu*, that has proven such a success in London, is to be brought to New York early next Fall, and produced at either Maxine Elliott's or the 44th Street Theater. Walker Whiteside will be seen in the leading role. The visit of Louis Meyer to this country, that resulted in an option on the play being taken

PREMIERE AT ST. JOHN

Unnamed Play Successfully Produced by Thompson-Woods Stock Company

St. John, N. B., April 11.—The unnamed play by Wilbur Faule and Walter Woods was presented at the Opera House, April 6, by the Thompson-Woods Players with the following cast:

John Dilworth	Sam A. McHarry
Lucy	Frances Brandt
Jane Sherman	Beth Derry
Sally, her sister	Marjorie Davis
Gibson	Oscar Dromard
Malcolm Bishop	Edwin Hodges
Doris	Henry Wagner
Willie	Bliss Bishop

John Dilworth, a bookkeeper of a New York traction company, is so engrossed in his work that he neglects his wife, Gibson Ballard is superintendent of a rival concern, which has about forced John's company to the wall. Dilworth spends his nights working at new surveys for his company to circumvent Ballard and the rival company. Looking about for a scrap of paper on which to outline the planets during a call upon John's wife, Ballard finds a blue-print of the drawings which John has made. The outline of the planets conforms to the projected lines of John's company, and these lines are impressed upon the wife's mind. A scene occurs between Lucy and John over his continued neglect, and she leaves him. But after a period, in which John has been drinking hard, they again meet, and the wife brings back to the husband's muddled brain the facts of his work on the new lines of his company, using the stars for her purpose. Dilworth recovers his reasoning faculties and dictates the report which is due the president of his company. The husband and wife then embrace, and vow to work out their destiny under the regime of the "new human triangle"—husband, wife, and child.

The play possesses tense situations and sparkling dialogue, and, when pruned, should find a place upon the stage. Miss Brandt, as the wife, and Sam McHarry, as the husband, did very capably in the leading roles, and the support was uniformly good. The name of the winner of the thirty-dollar prize for the best title suggested will be announced April 15, during the production of *The Nest Egg*, that week's current bill.

K. C. TARLTON.

FRENCH CLUBS UNITE

French Drama Society and Théâtre Français Company Unite for Fifteen Weeks' Season

Arrangements have been completed for the consolidation of the French Drama Society and the Théâtre Français Company for a season of fifteen weeks of drama at the Century Lyceum next year, and a tour. The performances will begin on Nov. 10. Lucien Bonheur is president of the French Drama Society, and A. B. Sloane and George Raoul Faber are heads of the other. The object of the organization is to create a larger interest in the French drama and language, and to give members an opportunity to see standard French plays in their original form. Sarah Bernhardt is Honorary President of the movement in this country.

It is planned to have a tour of the principal cities by the company, lasting about twenty-five weeks. The opening stand will be New Orleans in October, and from there to Boston, Baltimore, Washington, and then to the principal Canadian cities, beginning with Montreal.

Madame Yorke and José Ruben will be retained as leads. A committee, composed of Mrs. Roland P. Knodler, Elliot Gregory, and Jefferson Seligman, will sail for France next month to select the rest of the company, and to arrange, if possible, with the Société des Auteurs de France for simultaneous presentation in this country of the newest French plays. Ten new plays have already been arranged for.

W. Bourke Cockran, attorney for the French Drama Society, will carry the disputed question of Sunday performances to the Court of Appeals.

FIRE AT DECATUR

Powers Theater Destroyed—Fire of Incendiary Origin—Playhouse Will Not Be Rebuilt

Decatur, Ill., April 8 (Special).—Fire starting at 8:30 yesterday morning completely wiped out the Powers Theater Block. The loss is estimated at \$778,000, with insurance at \$47,000. The fire was clearly of incendiary origin in the statement of the fire department. Waste rags, oil soaked, were found scattered through the building. It was the fastest moving big fire Decatur ever had. In two hours the entire block was a wreck. All of the buildings in the block belonged to the Orlando Powers estate.

Twenty-five thousand dollars' worth of moving-picture films were saved. These were the *Les Misérables* pictures, the most valuable films ever brought to Decatur. A valuable collection of theatrical posters, lithographs, and photographs, worth about \$2,500, was burned. These have been accumulating since the Powers was first started. A visiting theatrical man recently offered \$300 for an old lithograph of Emma Abbott, but his offer was refused, as the Powers family took especial pride in this collection. All contracts and many other valuable papers in the theater office were also lost.

The opera house will not be rebuilt.

NEWS OF STOCK PLAYS AND PLAYERS



STELLAR SYSTEM A SUCCESSFUL STOCK FEATURE OF PRESENT SEASON

A notable and successful stock feature of the present season in many cities has been the re-establishment of the so-called stellar system—the appearance of well-known stars in conjunction with the stock company in plays in which they have won their greatest triumphs.

This system was, to our belief, first instituted at the Suburban Garden at St. Louis some years ago, where it met with instant success. This season it has been successfully installed with the Bainbridge Players at Minneapolis, and with the Davis Players at the Duquesne Theater, Pittsburgh, where Thomas W. Ross, Edmund Breese, and others have been the magnets for capacity audiences. And now comes William Foy with the announcement that, beginning Monday, April 20, he will introduce at the Academy of Music, a season of stars with Robert Edeson in Strongheart as the first attraction.

The system has proven an exceedingly popular one with the regular members of the company, who, inspired by the presence of a noted player, have acted their roles with greater force and sympathy, as well as with the public, drawn to the playhouse by a celebrated name and the expectation of an excellent performance at popular prices. And it is not an easy task to hold and increase patronage in a season when the public is so apparently loath to sit through a theatrical performance.

MARY HALL AT PITTSBURGH

Popular Actress Returns as Leading Woman of Davis Players

PITTSBURGH, April 18.—Mary Hall, who opened the new Pitt Theater at the beginning of the season in capacity of leading woman, has been engaged by the management of the Duquesne to head the Davis Players. Mary Hall was for several seasons the leading woman of the Davis Players before going to the Pitt, and her popularity in Pittsburgh is remarkable, which stock managers realize. Miss Hall makes her reappearance this afternoon as Queen Anne Victoria in *Such a Little Queen*.

DAN J. FACKNER.

STOCK IN BROOKLYN

When all others fail, America's immortal drama, *Uncle Tom's Cabin*, usually comes to the rescue. Noel Travers, of the Grand Opera House Stock company, selected the famous slave play for Holy Week, and drew to a splendid business. Dag Baggett and Irene Douglas triumphed as Uncle Tom and Topsy respectively.

Nora Shelby and Alfred Swanson divided honors in *The Wrong Way*, which was last week's attraction at Keith's Greenpoint Theater. William Macaulay, Pearl Gray, Dennis Warren, Caroline Locke, Harry McKeon, Frank Joyner, and Charles Wilson were seen in the minor parts.

The Crescent Players were seen in an elaborate production of *A Butterfly on the Wheel*. Leah Winslow, as Peggy, has never been out to better advantage during her career at the Crescent. George Allison gave his standard performance of the lover, while M. J. Briggs, Joseph Egerton, William Evans, Gertrude Rivers, and Charles Schmidow won favor in their various assignments. The smallest details of the production were carefully looked after. The work of Director Masson was very much in evidence.

J. LEROY DUGU.

BILLY LONG/PLAYERS POPULAR

NASHVILLE, Tenn., April 11.—Billy Long and her players, who are playing an indefinite engagement at the Orpheum Theater, have, indeed, captured the hearts of local playgoers. Ever since the opening, last December, capacity audiences have been the rule, attesting to the excellence of the productions. In fact, the productions of this organization equal the best road attractions in elaborateness and good acting.

Billy Long's company includes Jack Roseleigh as leading man, Ross Bircheit, Fred Mannett, James O'Neill, Frank Kenmore, Harry Hockey, Emily Lascelles, Peggy Cameron, Marion Mann, Carrie Lowe, and Agnes Friel. Aubrey Noyes is the director, while Harry Roll is the scenic artist. The company is under the management of Jake Weis.

NEWBURGH STOCK OPENS

NEWBURGH, N. Y., April 18.—A stock company opens a season in this city to-night with *Stop Thief* as the attraction. The company includes Walter Nealand, Robert Lee Allen, Margaret Ralph, Richard Ross, Ben Bedford, with Warren Hill as director.

ROGER GRAY CO. FOR BINGHAMTON

BINGHAMTON, N. Y., April 18.—The Roger Gray Musical Comedy Stock company, after a successful season of eighteen weeks at Johnstown, Pa., will open an engagement at the Stone Opera House on April 27 in The Tenderfoot.

NEW ORLEANS STOCK OPENS

NEW ORLEANS, April 11.—The Stegner and Muchiman Stock company opens an indefinite engagement to-night at the Greenwall. The Woman is the first attraction.

DETROIT PLAYERS AT SOUTH BEND

SOUTH BEND, Ind., April 11.—The most popular members of the Washington Players at the Washington Theater, Detroit, will open an engagement in this city under the management of Frank Whitebeck and Harry Sommers upon the close of their Detroit season. Marian Barney and Charles Carver will play the leading roles. Other members of the company will be Julia Hatchett, Arthur Matthews, Donald Gregory, and Hardie Meakin. Frank E. Lamb will be stage-manager. While in this city the Washington Players will be known as the Oliver Players.

"PLAY WITHOUT A NAME"

James K. MacCurdy's New Play produced at Gotham Theater, Brooklyn—Play a Novelty A Romantic Drama in Four Acts by James Kyrie MacCurdy. Produced by the Author at the Gotham Theater, Brooklyn, April 6.

John Grigsby George Barr
Dick Grigsby Jack Rollens
Auntie Kate Woods Fiske
Helen Gray Leah Peck
Francis Blake Samuel Godfrey
Madeline Grigsby Louise Carter
Pedro Gonsola James Kyrie MacCurdy
Squats Frank De Camp
Rev. Dr. MacKenzie Walter Woodall
Constable John Brown

Act I.—Grigsby's Summer Home on the Hudson. Act II.—Blake's Apartment in the Metropolis Hotel. Act III.—Pedro's Fruit Store on the Lower East Side, New York. Act IV.—Same as Act I.

In his latest effort James Kyrie MacCurdy, author of *A Little Girl in a Big City*, *The Old Clothes Man*, and other plays, provided a real novelty. The play, which has not been given an official title, is essentially a romantic drama. It is far different from anything Mr. MacCurdy has ever written, and will probably be recorded as his best work.

The story has to do with Pedro Gonsola, an Italian of noble birth, who, through many escapades in his native land, is thrown out into the world to battle for himself. He comes to New York and begins life as a fruit vendor. While serving the Griggsbys on the Hudson, Pedro becomes a victim of circumstance. He is sentenced to one year in Sing Sing for a crime of which he is innocent, mainly through the testimony of Madeline Grigsby. He cries for revenge, and later forces Madeline, who is caught in a compromising position while trying to save her brother from being arrested as a forger, to marry him.

She is disinherited by her father and goes to the East Side to work for her husband, where she gradually grows fond of him. When Pedro learns that he has wronged the woman by this compulsion, he discredits the marriage story and returns to Italy in order to compel Madeline to return to her home and resume her former social standing. Upon the death of his brother, Pedro inherits a fortune and a title. He returns to America and is royally welcomed by the Griggsbys. Thus terminates this unusual romance.

Mr. MacCurdy's characterization of Pedro is unquestionably the best effort of his career. His work was most creditable. Louise Carter gave a charming portrayal of Madeline, while Kate Woods Fiske, Jack Rollens, Leah Peck, and Samuel Godfrey made the best of their assignments. The production was elaborately mounted.

NEARLY LOSES EYE IN DUEL

Willard Blackmore Has Narrow Escape in "Monte Cristo" Scene

NEW BRITAIN, Conn., April 18.—The dualing scene in the presentation of *Monte Cristo* by the Lyceum Players on the evening of April 1 between Willard Blackmore, the leading man, taking the part of Edmund Dantes, and Russell Sage as Baron Dangiers, the banker, was so realistic that it came near being more than stage play. Blackmore was pierced by Sage's foil within an inch of his left eye, and a deep gash was cut. He was fortunate, indeed, in not losing the sight of his eye. Mr. Blackmore closes his successful local engagement on April 18.

STOCK IN NEW YORK

ACADEMY OF MUSIC.—The Fight is the bill this week, with the entire company giving a splendid performance. Theodore Friede and Priscilla Knowles are playing the leading roles. Ten Nights in a Barroom, last week's attraction, proved a popular offering. This is the last week of the present system of stock presentations. Monday, April 20, the star season begins with Robert Edeson as the first attraction. He will play his former success, *Strongheart*, supported by the regular members of the stock company.

WADSWORTH.—The Lottery Man is this week's attraction, with William David playing the part created by Cyril Scott. Wards Howard, the new leading woman of this organization, will open Monday, April 20.

ED. REDMOND COMPANY PROSPERS

SACRAMENTO, CAL., April 11.—The Ed Redmond Company, in its new home, the Theater Diepenbrock, has recorded the biggest kind of a success since its change of base, with four big scenic productions, the last being *The Littlest Rebel*, which has broken the house record. Little Ethel Tole scored heavily in the title-role, and Paul Harvey, in the Dustin Farnum role, left nothing to be desired, while Boscoe Karns in the part of the other brother made a strong impression. The staging of the play reflects great credit on the director, Mr. Leland, who also gave a remarkable impersonation of General Grant.



Locke Club, Detroit

HARRY HUGUENOT.

With the closing of the Washington Theater Stock company in Detroit, Mich., last week, Harry Huguenot has completed what is believed to be an unapproachable record. In the short period of six years (exactly 2,972 performances) he has played three hundred different characters, ranging from Wiggins in *The Sign of the Four* to Old Man Bensel in *Lost Paradise*. These three hundred parts, which do not include any "repeats," were with the best stock organizations in the country, and in support of such stars as James K. Hackett, Louise Gunning, Helen Ware, Amelia Bingham, Virginia Harned, and others. Mr. Huguenot's wonderful versatility makes this record possible. In *The Girl of the Golden West* he has played seven different characters in the ten times he has appeared in the play.

A glance at the following twelve different characters in twelve consecutive weeks

gives an accurate idea of his versatility and value: Perry Wainwright, in *The Man of the Hour*; Sir John Cotswold, in *The House Next Door*; Chappie Raster, in *Wildfire*; Pat, in *The Concert*; Harry Anguish, in *Grastark*; Samay, in *The Bishop's Carriage*; Touchstone, in *As You Like It*; Uncle Todle, in *A Contented Woman*; Hanock, in *The City*; Stubbins, in *Mrs. Wiggin*; Tracy Tanner, in *The Fortune Hunter*; and Colonee Starbottle, in *Salomy Jane*. Mr. Huguenot's limitations are not confined to acting alone. Beside being able to play the piano, he is the possessor of a rich, clear baritone, and has sung during his career, Koko in *The Mikado*, Goro in *Madam Butterfly*, and incidental solos, ranging from the popular songs to operatic selections. After considering the main abilities of Mr. Huguenot, there can be no doubt of his rightful claim to the title of one of America's best stock actors.

MARION RUCKERT'S SUCCESS

One of the features of the stock season that has just closed at the Empire Theater, Providence, is the remarkable success that was achieved by Marion Ruckert as the leading woman of the organization. With only a single season in Providence, although the majority of those with whom she was associated had been with the company from two to three years, she made a notable impression, and her popularity was demonstrated on the closing night by the cordiality of the large audience assembled, and by the impressive tribute in floral and other gifts which were given her. Her work throughout the season was on a high, artistic plane, and its result was shown not only in the closing night's events, but also in the many gifts and expressions of esteem that found their way to her dressing room during the entire last week of the season.

ADELE BLOOD STOCK IN TORONTO

Adele Blood will install a stock company, heading the organization herself, in Toronto, opening May 3. Miss Blood has figured prominently in stock in Louisville and other cities. She has recently been appearing with great success in the title-role of *Everywoman*.

MARY SERVOSS'S PLAYERS

GRAND RAPIDS, Mich., April 11.—Mary Servoss and her company opened the Majestic Theater last week. This week they are playing *The Blindness of Virtue*. Miss Servoss's support includes Wright Kramer, Mona Hungerford, Charles Gunn, Mabel Carruthers, Martha Mayo, Raymond Van Sickie, E. E. Fried, assistant stage director; Everett Wagner, scenic artist, and Herman Hirschberg, stage director. Miss Servoss is under the management of Fred Kimball.

IRENE OSIER AT YOUNGSTOWN

YOUNGSTOWN, O., April 18.—Irene Oshier has been engaged by Feiber and Shea as leading woman of their stock organization in this city. Thomas Coffin Cooke, Miss Oshier's husband, has been engaged as stage director. Miss Oshier and Mr. Cooke were until recently associated with the Davis Players at the Duquesne Theater, Pittsburgh.

BALDWIN STOCK AT DULUTH

DULUTH, MINN., April 11.—Walter Baldwin will inaugurate a season of stock in this city May 18. Among the players engaged are Elsie Esmond, Romaine Callender, Joseph De Stephan, and Frank Beamish.

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STARS

INDIANAPOLIS ACTIVITIES

Wright Huntington Stock Co. and Arvine Players Open Season April 13

INDIANAPOLIS, April 13 (Special).—The Wright Huntington Stock company opens its Spring and Summer season at English's Opera House to-night in *The Deep Purple*. Mr. Huntington's company includes Louis Gerard, leading woman; Jessie Brink, character, and Chester Beach, all of whom were members of the Murat Stock company in the Summer of 1911; Homer Barton, leading man; Clara Thomas, ingenue; Henry Geiss, juvenile; Irving Southard, character, and Edmund Roberts.

The Arvine Associate Players, with George Arvine, a well-known stock favorite here, also opens their season to-night at the Lyceum with *Hawthorne* of the U. S. A. Genaveive Binn will play the leading roles. Others of the company are Helen Courtney, Violet Carol, Edith Ketcham, Georgia Brantley, Frank Jones, Summer Gari, John H. Booth, Marcus Horst, P. F. Mitchell, Fred Sullivan, Walter Bohme, and Everett Brown. PEARL KIRKWOOD.

MALCOLM FASSET AT ST. PAUL

NORTHAMPTON, MASS., April 13.—Malcolm Fasset, a valued member of the Northampton Players and one of the original members of that organization, left the company April 4 to become leading man of the Huntington Stock company at the Shubert Theater, St. Paul. His departure was sincerely regretted by those who have watched with satisfaction his finely conceived, well-balanced, dignified and artistic work. Both as an actor and socially he has been a creditable representative of the municipal-theater idea, and as such has been appreciated in Northampton. He is a recent graduate of the University of Maine, and his professional advance has been marked. MARY K. BASSWATER.

BAYLIES-HICKS CO. OPENS AT AUBURN

AUBURN, N. Y., April 14.—The Baylies-Hicks Players, under the management of George Baylies, opened a Spring and Summer engagement at the Jefferson Theater, on April 13, with *A Butterly on the Wheel*. The company includes Emily Calloway, Eleanor Earl, Beta Villas, Irene Eby, Pearl Lytell, Robert LeSueur, Morey Drisko, Darnold Vinton, Tom Shearer, Norman Phillips, Frank Fey, and Henry Hicks. J. HENRY KREUZ.

THOMAS V. EMORY IN "DOES IT PAY?"

Thomas V. Emory, who recently closed with Broadway Jones, will play the leading role in *Does It Pay?* opening April 15, at Atlantic City. After this special engagement Mr. Emory will join, for a second season, the Rumsey Players at the Lyceum Theater, Rochester, N. Y. At the end of the stock season he will go on tour in *Does It Pay?*

WARDA HOWARD AT THE WADSWORTH

Warda Howard has been engaged as leading woman of the Wadsworth Theater, to succeed Florence Rittenhouse. She will open April 20 for the remainder of the season at this popular stock house. Miss Howard was a favorite at the Harlem Opera House two seasons ago. She has recently returned from a successful engagement at Tacoma, Wash.

J. ARTHUR YOUNG'S PLAY

J. Arthur Young, who recently closed at the Harlem Opera House and who is at present playing leading roles with Percy Haswell at Memphis, will produce his own play in a few weeks. The play deals with the creation of man and is described as a unique and novel dramatic offering.

NORMAN HACKETT AT PITTSBURGH

PITTSBURGH, April 13.—Norman Hackett is the new leading man of the Pitt Players, having succeeded Robert Gleckler, who closed Saturday night. Mr. Hackett makes his bow to-night in *A Temperamental Journey*. He recently closed a successful engagement at the Lyric Theater, Atlanta, Ga.

STOCK AT KANKAKEE

KANKAKEE, ILL., April 11.—A stock company, under the management of David B. Hall and Allen E. Mathes, will open an engagement at the Remington Theater, tomorrow, Easter Sunday. Among the players engaged are Grace Hale, Beth Hamilton, Ethel Driscoll, H. D. Fairall, Richardson Cotton, and W. Hemesky.

STEWART WALKER TO DIRECT

Stewart Walker, who has for many years been connected with the Belasco forces, has accepted an engagement to direct the Jessie Bonstelle Stock company during its Summer season at Rochester, N. Y.

SPRINGFIELD CO. CLOSES

Broadway Players to Close April 18—Pictures and Vaudeville the New Policy

SPRINGFIELD, Mass., April 18.—The theatregoers of the town were surprised, last week, by the announcement that the Broadway would discard stock after this week. Broadway Jones is the closing attraction. The excellent company will hand and the house will become a motion-picture-vaudeville house. The company has been very popular, and since the ending of the Pohl Stock and the burning of the old Pohl house had a clear field in stock. Now the Broadway will be in competition with three other houses in the same line. Camille was the bill April 6-11, and Edna Baker distinguished herself in the title role. Carl Brickett was effective as Armand. EDWIN DWIGHT.

STOCK FOR ROYAL THEATER

Frank Gersten to Install Stock Company at Bronx House, Headed by Lowell Sherman

A stock company, under the direction of Frank Gersten, will be installed at the Royal Theater, the popular Bronx playhouse, at the close of the regular season. Lowell Sherman has been engaged as leading man. He was until recently leading man of the Pohl company at Baltimore. Belle Mitchell will have charge of the ingenue roles. She will be remembered as the ingenue of the stock company at the Manhattan Opera House two seasons ago, and was last seen as leading woman in A. H. Woods' production of *The Common Law*. Edward Emery will be the stage director. Mr. Emery is at present in the cast of *Marrying Money* at the Princess Theater.

LEILA SHAW AT MINNEAPOLIS

MINNEAPOLIS, April 11.—Leila Shaw has been engaged as leading woman of the Bainbridge Players, at the Shubert Theater, for the Summer season. She will open April 19, following the closing of Florence Roberts' special starring engagement. Miss Shaw was the ingenue seasons ago with the Ferris company at the Lyceum, now the Lyric Theater.

CARLTON W. MILLS.

ROBERT GLECKLER CLOSES

PITTSBURGH, April 13.—Robert Gleckler, who has been leading man of the Pitt Players at the Pitt since the opening of this house, retired from the company Saturday night, April 11. The news of Mr. Gleckler's sudden departure was not given out until Wednesday night, and followed just one week after Mary Hall's departure. Mr. Gleckler is a great favorite in Pittsburgh, having also been connected with the Davis Players.

STOCK NOTES

Frances Heimrick has been engaged as second woman for the stock company in Utica, N. Y., by Wilmer and Vincent.

John Bowers will open as leading man with the stock company at East Orange in the H. B. Warner part in *The Ghost Breaker*.

Sam Hardy will be the leading man of the stock company at Rochester, N. Y., under the management of John W. Rumsey and Edgar McGregor.

Leo A. Kennedy is playing with the Leppla Morey Stock company at Bayonne, N. J.

Teresa Dale has been engaged as second woman for the stock company at Youngstown, O., and will open there May 15.

James Moore and Fred Quimby will open with the Malley-Denison Stock company at Newport, R. I., on April 20.

Wayne Arey has severed his connection with the Liberty Theater Stock company at Philadelphia.

Reginald Denny, son of Will H. Denny, has been secured for the Syracuse Stock. Mr. Denny will appear next season in the Eugene O'Brien role in *Kitty Mackay*.

Adeline O'Connor will not go to St. Paul, as announced, but will remain as leading woman at Far Rockaway, playing Madame X the week of April 18. Miss O'Connor is the youngest leading woman to have played the role.

Lindsay Morison, the well-known stock manager, has been secured for Helen Lowell in her vaudeville act.

Florence Earle has recently closed her season as leading woman in *Bought and Paid For*. Miss Earle is available for Summer stock.

Lavinia Shannon has been engaged by Bigner and Shea for their stock company at Canton, O., and will open with the company on April 20. Miss Shannon has just closed with the stock organization at Manchester, N. H.

Anne Warrington returns for the third season to the Sherman Brown Players, Milwaukee, Wis., opening May 11, playing characters and grande dames.

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William Augustin closed with the Thompson-Woods company at Brockton, Saturday, April 11, and has joined the Loftus Stock company at Southbridge, Mass.

The stock company at the Bijou Theater, Fall River, Mass., formerly known as the Baylies-Hicks Players, will be known in the future as the Stock company. The season opened April 18 with *When We Were Twenty-One*. T. Charles Kellar and John Spearing made their first appearance with the company April 18.

The Dorner Players at the International Theater, Niagara Falls, presented *The White Sister* last week with exceptional success. Ruth Gates in the part of Giovanna, George Stillwell as Captain Severi, and John Todd as Monsignor Barnabas, gave splendid performances.

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COBURN'S SUMMER TOUR

The Coburn Players will open their 1914 Spring and Summer tour April 22, at Washington, D. C., where they will give three open-air performances under the auspices of the Montessori Educational Association. Their tour will extend throughout the Southern, Western, and Eastern States, covering a period of nineteen or twenty weeks. They will appear, as usual, at Columbia University, under the auspices of Summer Session, playing the entire week of July 27. The repertoire of the Coburn Players this season includes ten plays. These are Hamlet, Taming of the Shrew, Merchant of Venice, Merry Wives of Windsor, and As You Like It, by William Shakespeare; Electra and Iphigenia, by Euripides, and Saucy, The Canterbury Pilgrims, and Jeannie d'Arc, by Percy MacKaye.

STAGE EMPLOYEES' BENEFIT

On April 19, a special performance of High Jinks will be given at the Casino Theatre for the benefit of a fund to provide a bed at Roosevelt Hospital for stage employees. The cast will be made up of stage hands, door tenders, scrub women, and chorus people. Mrs. Delia Scully, the stage scrub woman, will play the leading part of Adelaide, which is now being done by Stella Mayhew. Mrs. O'Hara, the property woman, plays Chi Chi. The Tom Lewis role is in the hands of James Armstrong, property man, while other parts have been given to Whitlock Davis, a stage hand, and Thomas De Petta, who sells song books. Arthur Hammerstein himself is in charge of rehearsals.

CHARLES FROHMAN SAILS

"Kitty MacKay" and "Jerry" for London
"The Song of Songs" and Armstrong Play

Charles Frohman left last week for London to look after his theaters and productions there. He intends to produce Catherine Chisholm Cushing's two plays, Jerry and Kitty Mackay, in London, the latter piece by arrangement with William Elliott. Mrs. Cushing is going to join him in London to be present for those productions, and to negotiate for a new play which she has just completed.

Beside these American comedies, Mr. Frohman expects to have for production, in London, new plays by Barrie, Maugham, Chambers, and Sutro. He will also engage players for the Gillette-Bates-Doro combination, to be seen here next season in a revival of Diplomacy, and select a musical play for the Henderson-Brian-Cawthron organization. A consultation will be held with John Galsworthy over the American production of The Mob, and, if possible, over Galsworthy coming to New York for the first performance.

Edward Sheldon will join Mr. Frohman in England shortly, to arrange for the details for producing his play based on Sudermann's novel "The Song of Songs."

Certainly Maude Adams will play The Legend of Leonora all next season, and will probably have a new Barrie play the following year. Billie Burke will continue for this and next season in Jerry. When she next appears in New York, it will be in a new American comedy. Martha Hedman will be seen next season in a new play by Paul Armstrong.

FRANCIS SAYLES PLAYERS MOVE

SUPERIOR, Wis., April 11.—After a successful season of forty-four weeks in Richmond, Ind., the Francis Sayles' Players have moved to this city, where they will open a Summer season. One of the early offerings will be a massive production of Brewster's Millions, which has been used successfully by Mr. Sayles in both New Castle, Pa., and Richmond, Ind.

Many of the players who have been with Mr. Sayles for the past two years will remain with the Superior company. The roster includes Olga Worth, Pauline Le Roy, Ruth Wood, Mabel Eyerth, Lois Davis, J. J. Flynn, W. Francis Clark, Willard Simms, Arthur Verne, Tom J. Marx, Neil Anderson, Charles Sidden, H. B. Hanford, Dave Hellman, and Mr. Sayles. Only the very best plays will be presented during the engagement in Superior.

"CHANGE" AT COLUMBIA

The Columbia University Institute of Arts and Sciences, which for the last year has been carrying on extension work in the field of learning, is to have a special performance of Change, the play by J. O. Francis, on April 17. This is a new departure for the institute. The idea is to call attention to earnest and sincere treatments of certain modern problems upon the stage, and so foster the best in drama. As it cannot afford at present to make its own productions, it finds it necessary to go outside the university for the opportunity.

TROY LIKES LYTELL-VAUGHAN CO.

TROY, N. Y., April 18.—The offering at Band's Opera House of the Lytell-Vaughan Stock company for week of April 6-11 was St. Elmo, and, though it was Holy Week, the attendance was fully as large as any preceding week. This engagement was a big success, and seats are sold two weeks in advance. The stars have surrounded themselves with a very strong company. Jessie Mueller, who took the role of the blind girl in the above play, made her part, as usual, stand out. Wilfred Lytell has full charge of the front of the house, and is courteous and attentive to all patrons. Bert Lytell and wife, Evelyn Vaughan, have taken permanent residence here.

CHAS. H. EVANS.

SUMMER OPERA IN SYRACUSE

SYRACUSE, N. Y., April 8 (Special).—The Morton Opera company inaugurated a season of comic opera at the Waring Opera House, in this city, April 18. The principals are Laura Jaffrey, Raymond Crane, Mary Kilcoyne, Yvonne D'Abré, Eddie Fiall, Franklin Farman, John Mohan, Ralph Slipperley, and Jack Fisher. Lewis J. Morton will be the director; Gus Buel, stage-manager, and Cliff Meach, musical director.

E. A. BRIDGES.

BENEFIT THEATRICAL TREASURERS

The annual benefit performance for the Theatrical Treasurers of New York took place, on April 12, at Wallack's Theatre. Cyril Maude and company presented a playlet, French As It Is Spoken, and Laurette Taylor and company appeared in the one-word play, Julian Eltinge, Stella Mayhew, Tom Lewis, Mae Murray, Clifton Webb, George Beban, Lew Dockstader, Barney Bernard, Howard and Howard, and others contributed to the programme.

THEATER BURNED

The Powers Theater in Decatur, Ill., was burned to the ground on the morning of April 7.

Violet Barney is playing Mary in Joseph Byron Totten's production of The House of Bondage, opening with the company in Jersey City.

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NEW YORK THEATERS.

BROOKLYN

Just one Brooklyn manager dared to brave Holy Week, April 6-11, with a regular attraction. He was Manager Pierce, of the Majestic Theater, who booked The Round-Up for the week. While the co. fell below the standard of the original production, they burned up enough powder in the big battle scene to make a hit with the Majestic audience.

Motion pictures invaded the remainder of the attraction houses. Manager Edward Trall, of the Montauk Theater, offered the Vitagraph-Liebler film, The Christian. Many of the usual accompaniments were noticeable by their absence, and several new ideas were introduced that raised The Christian to a dignity not often attained by a film picture.

The Life of Our Saviour was shown for the first time in Brooklyn at the De Kalb Theater. The appropriateness of the production drew almost capacity business at the evening performances. The entire series of films was rich with dignity and charm.

The Famous Players Film co. invaded Telier's Broadway Theater with a series of photoplays. The opening attraction was The Bishop's Carriage, featuring Mary Pickford as Nance Oden; also Chelles, 7750, with Henry Dixey, Laura Sawyer, and House Peters in the principal roles. The remainder of the films included John Barrymore in An American Citizen, Clara Bow's The Man Behind Dawn, Mary Pickford in Captain Heart's Adrift, and Two of the Storm Country; Cyril Scott in A Day of Days; Lillian Langtry in His Neighbor's Wife, and Carlotta Nilsson in Leah Kloschka.

J. LEBOW DRAWS.

JERSEY CITY

Bringing up Father was a big drawing card at the Majestic Theater April 6-11. Baby Mine April 12-15.

The Academy of Music is closed for the season. A fine bill was offered at the Orpheum Theater April 6-11 to excellent business. O'Brien and McKenna's 1914 Revue was the headliner.

Uncle Tom's Cabin was the stock co. offering at the Gayety Theater, Hoboken, April 6-11, to crowded houses. The play was a complete production in every respect and was well acted.

The Gayety Girls drew large business to the Lyric Theater, Hoboken, April 6-11.

Viola Gillette and Alexander Clark headed the bill at the Hudson Theater, Union Hill, April 6-11.

The Broadway Theater, Bayonne, put on moving pictures April 6-11, and the stock co. took a rest for Holy Week. Kibbie and Martin's Uncle Tom co. comes in April 12-15, and The Man on the Box, by the stock co., April 16-18.

Newark Lodge of Elks occupied one hundred seats at the Majestic Theater here April 6, when they tendered a theater party to the Hedge Brothers, who are the leading members of the Bringing up Father co.

A summer season of photoplays will be put on at the Majestic Theater.

WALTER C. SMITH.

BUFFALO

Tante, as presented by Ethel Barrymore and a capable co. at the Star April 6-8, proved a delightful comedy. Very large audiences greeted Miss Barrymore.

Richard Bennett and co. were seen at the Star April 9-11 in Damaged Goods—a return engagement. Popular prices brought large audiences. April 12-15, The New Hourieta.

Peg o' My Heart, with Liza Ryan in the title-role, at the Tech April 12-15, was the most attractive feature of the 1914 edition of Busy Day, attracted large audiences April 6-11. The Common Law week of April 18.

The bill at She's April 6-11 was one of exceptional merit. Ching Ling Foo and his Orientals as the headliner. Bud Fisher an added attraction. Pauline Walsh, the Grasers, Roach and McCurdy, and McKay and Ardine, are all particularly worthy of mention.

The Lyric April 6-11 presented a film drama, The Crimson Cross, in addition to a bill of vaudeville.

Billie Ritchie and the Vanity Fair co. offered the musical comedies, Seeing New York and A Night on Broadway, at the Gayety April 6-11, drawing full houses.

J. W. BARKES.

PATERSON

The Regent, our newest theater, now in process of construction, is rapidly nearing completion. The owners expect to have the same in operation by the early Fall. It will be fire-proof and equipped with all of the latest theatrical appliances. The seating capacity will be 2,500, and the opening season will be devoted to high-class moving pictures.

At the Lyceum March 30-April 4 Baby Mine drew good houses. Traffic in Sons duplicated its metropolitan success April 6-11.

Sam Baker and the Babes in Toyland headed a very capable co. called The Bon Ton Girls, at the Orpheum April 6-11.

Manager Gold showed good judgment in selecting his programme at the Majestic April 6-11. Goodly numbers turned out at each performance, as the result of an entertaining bill.

JOHN C. BUSH.

MONTREAL

The Old Homestead proved a good Holy Week attraction at His Majesty's April 6-11. It was played by a capable co. who gave satisfaction. April 12-15, The Quaker Girl.

Bought and Paid For was the attraction at the Princess April 6-11. Kathleen MacDonnell did an interesting and sympathetic piece of work as Virginia. Frank Mills was excellent

as her husband. Francis X. Conian did a fine piece of comedy work as the irreproachable Jimmy. Grace Van Aken was capable as Fanny, and a neat bit of character work was done by Allan Altwater as the Jap servant. April 12-15, The Bird of Paradise.

Will Cresay and Blanche Dayne headed a good bill at the Orpheum in The Man Who Remained.

The stock co. at the National did a local review, satirizing politics, the elections, social conditions, etc., entitled *Out West pas Vrai*, while the Empire Stock produced The Girl from Out Yonder.

The ever popular Dave Marion and His Dreamland Burlesquers drew big houses to the Gayety. McNamee, the clay modeler; Beta Redmond, and the Three Brownies were among the features at the Francaise.

Burke co. gave a good musical comedy sketch at the Scala, and good bills were seen at the New Grand and Imperial.

W. A. TREMMATNE.

SEATTLE

At the Moore The Blue Bird March 30-April 4 opened to a large house, and continued to play to fair business. It was presented by an excellent co. in a very artistic manner.

Mary Jane's Pa March 30-April 5 was given a semi-class presentation at the Seattle before houses averaging fair business. Dwight A. Meade appeared to advantage in the title-role.

At the Tivoli The Mustard Kings and A Chinese Festival.

At the Orpheum the Chicago Grand Opera co. appeared in Cavalleria Rusticana and I Pagliacci March 30, Longfellow March 31, Alida (matinee), April 1, and La Tosca April 1.

At the Empress George Hoyt and vaudeville.

The model of a lately invented self-rising chair seat is being exhibited by the Automatic Opera Chair Co. of Seattle. It is ingenious in design and simple in construction. It will be placed on the market in a short time.

BENJAMIN F. MESSERVY.

SPOKANE

Spokane has regained its reputation as a first-class "show town." A year ago the big producers were routing their co. around this city; now they are adding extra performances to their Spokane engagements. Encouraged by the knowledge that practically every attraction seen here this winter has enjoyed capacity patronage, the management of The Blue Bird extended the time for that spectacle to appear here. The Blue Bird's booking is a return one. Additional bookings sent to Manager York of the Auditorium, are attractive. After Harriette Greenan plays on April 20 and 21, and Evelyn Newell Thaw on May 3, a new set of the Lyric, The Hows Travel Pictures will be seen May 6 and 7.

On May 12 and 13 Margaret Illington will return in Within the Law, and on May 20 and 21 the attraction will be The Honeycomb Express, with Al Johnson.

Beginning Saturday, April 11, the Orpheum is now giving continuous performances, beginning at 11 A.M. and running until 11 P.M.

L. M. Logan, of Spokane, has purchased the business and equipment of the Princess Theater at Garfield, Wash.

W. S. McCANN.

EDMONTON

At the Empire Bosphorus and Theodora Roberts and co., including Florence Smythe, in The Sheriff of Shasta, shared the honors March 30-April 1, playing to good business.

Down's tabled version of The Soul Kiss, with George M. Ford, Virginia Drew, Billie Dove, Josephine Gossard, and Jeanette MacDonald, in the cast, occupied the chief place on the bill at Festivals March 30 and the week.

The Girl in the Taxi, with Ethel Corley in the chief role, was presented by the Permanent Players at the Lyceum the week of March 30 to good business. William Tule and Edward Hearn were also seen to advantage.

The Stratford-on-Avon Players' co., making its first tour of the country, will visit Edmonton May 14-16, presenting four plays.

The Dramatic Society, of the University of Alberta, presented The Rivals in the gymnasium March 28.

Jessie Alexander, billed as "Canada's Greatest Elocutionist," assisted by Miles, Concella Corbett, pianist, and David Jones, Welsh tenor, were well received at a recital under the patronage of His Honor G. H. Mardon, Lieutenant Governor of Alberta, and Madame Bulyea in the Edmonton Technical School April 8.

AUGUST WOLF.

DENVER

Grand opera at the Auditorium was the center of interest last week. The Chicago Grand Opera co. sang La Tosca April 7, Alida at the matinee, April 8, and Cavalleria Rusticana and Pagliacci in the evening. Mary Garden, Titta Ruffo, and Carolina White were the favorites with packed houses. Overdow sets were placed on the huge stage back of the scenery.

The Denham had as an Easter offering The Holy City April 6-11. It was beautifully and reverently done. Eva Lang as Mary and Carl Anthony as Barabbas, read their long parts most satisfactorily. The Judas of Frank Donthorne was remarkable. This week Madame Sherry.

The Broadway was dark April 6-12. Robert Hilliard appears week of April 13 in The Argyle Case.

The Tabor showed the Smashing the Vice Trust Pictures last week. Field's Minstrels April 12-15.

The Orpheum bill was delightfully topped by George Damarel in The Knight of the Air.

FRANCIS D. ANDERSON.

CALGARY

Orpheum vaudeville, with Odilia and Master Gabriel as topliners, did big business April 2-4. Martin Harvey played a return engagement April 6-8.

Fields and Lewis headed a fine bill at Pantrages March 30-April 4. Their act, The Misery of a Hansom Cab, is a sure laugh getter. Muttso, dancing violinist, held over from last week, is using a Calgary newsboy, Scotty Johnson, to sing to her in her act. The boy has a really remarkable voice.

Among the motion picture houses, the Allen, Globe, Empress, and Princess, are doing splendid business. The two last named have added good variety turns to their bills.

GEORGE FORBES.

OTTAWA

Stop Thief delighted large audiences at the Russell April 8, 9, and matinee. The Bird of

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KANSAS CITY

Paradise April 10, 11. The Old Homestead April 12, 13.

Lupine Lane scored a great hit at the Domine, and curtain calls were frequent April 6-11 to capacity business.

The film feature at the Francaise April 9 was Cecilia Loftus in A Lady of Quality. The Adventures of Kathryn was the film feature at the Family to the usual capacity business.

J. H. DE BA.

KANSAS CITY

There was something of the customary Holy Week slump in local business April 6-12, but most of the theaters fared well. Robert Hilliard in The Argyle Case was the leading offering of the week, appearing at the Shubert to good business. *Pay o' My Heart* April 13-19.

The Auditorium Stock put on Jane Eyre for the week of April 6-12, playing to well-pleased audiences. Henry Mortimer and Frances McHenry appeared to advantage in the leading roles, and were well received as usual. The big hit, however, was made by George Henry Tracy as the servant, Jacob Buttercup. The characterization was one of the best of the season.

The Grand and The Little Lost Sister for a second week, beginning April 6, playing to capacity business. The Divorce Question April 12-19.

Nance O'Neill and co. in a sketch called Self-Defense were the Orpheum headliners for the week of April 6-12. The act found ready favor.

The Empress had A Day at the Circus as their topliner for the week beginning April 6, opening to two big Sunday audiences. The entire bill was one of decided merit.

The Willis Wood had The Girls from Maxim's for the week of April 6-12, but the feature act was the appearance of Bob Fitzsimmons and his son, Bob, Jr., in a sparring act. The old champion was warmly welcomed.

The Rose Posy Girls held the boards at the Gayety April 6-12, playing to good-sized audiences. A good co. of principals and chorus found favor. All-American's Broken Arrow April 13-19.

Globe had an unusually good bill for the week of April 6-12, the feature of which was a Spanish dancing act called the Belles of Seville.

The Hippodrome offered the usual big bill for the week of April 6-12, showing to road business. Jessie Hayward and co. in a sketch called The Quitter were the topliners, pleasing immensely.

An event of interest to grand opera patrons will be the engagement of the Chicago Grand Opera co. in Convention Hall April 12-14. The bill will include La Jongleur de Notre Dame, Rigoletto, and Parsifal.

Alice Nielsen was a visitor in Kansas City for the week of April 6-12, renewing old acquaintances. Miss Nielsen spent her girlhood in Kansas City, and was a former choir singer here before going upon the stage.

The Kansas City Symphony Orchestra, Carl Busch conductor, gave a most delightful concert at the Shubert the afternoon of April 7. Florence Hinkle, soprano, was the soloist.

D. KENNY CAMPBELL.

ST. PAUL

The Sons of the Father, by Thomas Dixon, was put on by the Huntington Players at the Shubert April 6-11. The six roles were well played by Duncan Peacock, Gay Darrell, Mari Lee, Irene Summerly, Jessie Brink, and Clara La Mar. Pierre of the Plains April 12-15. Mrs. Temple's Telegram April 19-25. April 6-11 was Irene Summerly's last week with the co. She will spend a much needed vacation with her sister in Chicago, and may rejoin the co. at a later period, as she has become very popular here.

The Les Misérables Pictures were shown at the Metropolitan April 6-11. Michaela and Heath April 12-15. The Blue Bird April 20-May 1. Pictures will probably fill the interim. There are some bookings as late as June.

Eddie Fey and the Little Boys were the Orpheum feature April 6-11. Walter De Leon and "Muggins" Davies repeated former triumphs, and Bert Fitzsimmons was the laughing card. Mr. and Mrs. Edward Remondino deserve mention. Valence Carroll April 12-15. Blanche Bates April 16-19.

Robinson's Elephants and Clem Beving were prominent at the Empress. Grand and The Old Girl.

U. W. Campbell, of the Blue Mouse Theater, has been confined to the hospital the past few weeks. During his illness his wife pluckily filled his position.

The Huntington Players will play at the Shubert all summer. The Metropolitan, Grand, and Orpheum will be dark during the hot months. The Empress will remain open as formerly.

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FROM PHILADELPHIA

"Cordelia Blossom"—New Play
By G. R. Chester Seen at Broad-
Social Ambitions the Theme.
Easter Brings Many Changes.
Mask & Wig Club in "Royal
Arms."
Drug Pictures Seen by Patients.

PHILADELPHIA, April 14 (Special).—There are many changes in theatrical offerings this week, with the exception of the Adelphi, where the new attractions on Monday night.

Locally the greatest interest this week centered around the "Mask and Wig Club," this popular aggregation of amateur college actors from the University of Pennsylvania annually give an original musical production in which all of the parts, both male and female, are assumed by the masculine students. The productions are of a rate of a very high order. This year's program, "Royal Arms," was taken down to Atlantic City, as is the usual custom over Easter, and given to a large and enthusiastic house at the Forrest Theater on April 18 for a week.

O. W. Mayo, D. A. Hogan, T. M. Merrill, Frank Hart, and J. H. French.

At the Garrick, The Madcap Duchess is the present attraction, with charming little Ann Darrow still in the leading role.

When Drama Comes True is at the Lyric, in which Joseph Santler is receiving a most cordial welcome.

Klaw and Erlanger presented Cordelia Blossom, a comedy in four acts, by George Hirschfeld Ober and Lillian Chester, for the first time on any stage, April 11. The play was received with much favor. The scenes of the play are laid in a city in the southern Middle West and the story deals with the social ambitions of Cordelia Blossom, the political fortunes of her husband, Colonel Wadsworth Blossom. How women who would be prominent in society become mixed up in the game of local politics furnishes most of the fun and kept the audience laughing heartily throughout the evening. But, McIntosh was seen to especial advantage as Colonel Blossom. Endowed with favor, too, were Greta Hillman as Cordelia; Jane Gray as Georgia Finner; Harry G. Browne as Jim Finner; Marion Hart as Mrs. Limber; Ida Darling as Clara Pickering; James Neely as Mayor Limber. Other parts were competently played by Jay Wilson, Alice Hayman, Jean Timpie, Harry J. Lane, Frank Elliott, John Raymond, Samuel J. Burton, Martin J. Cody, Howard Sleat, and Dan Fitzgerald.

At the Walnut, Rose Stahl opened in Maggie Pepper.

Annie Russell in her very artistic productions of old English comedies is not doing the business she should at the Little Theater, but now that the Lenten season is over, there should be a big jump in business. She Stoops to Conquer is now being produced.

An unusual use was made of moving pictures in this city last week, which is worthy of special mention. Moving pictures of cocaine addicts shown to drug patients in a public hospital in order that they can see the result of their不良 habit.

Not in Wills, Ed. Wynn, Charley Grapewin, and Anna Orlena, Eddie Morris and Morris Crosby were the features at Keith's last week. Manager Harry Jordan is securing some splendid bookings, which is appreciated by the hearty support he received each week.

J. BOLLES-COHEN, JR.

FROM BOSTON

Many Special Performances.
Craig Players in Revival of
"Midsummer Night's Dream."
"Under Cover." After Record
Run.
"Queen of Movies" at Colonial.
"Reformers" at the Hollis 27.

BOSTON, April 14 (Special).—Not all the theaters will give Actors' Fund matinees on the 17th. It was at first announced that David Warfield in *The Auction* at the Tremont, Fanny's First Play at the Park, and Kitty Gordon in *Pretty*. Mrs. Smith at the Cort would be among those to give extra performances for the Fund, but the withdrawal of Misses Frooman, Belasco and Cort from the scheme proposed by Mr. Erlanger has resulted in the announcement that these three matinees are canceled. Five others will open, however: the Hollis with Mrs. Fiske; the Mrs. Bumphead-Leigh, the Colonial with *The Queen of the Movies*, the Majestic with *Within the Law*, the Plymouth with *Under Cover*, and the Shubert with *Blanche Ring* in *When Claudia Smiles*.

In the revival of *A Midsummer Night's Dream* at the Castle Square this week, Mary Young and John Craig are again playing Puck and Oberon, the parts they had in Augustus Daly's production years ago. Both were members of the "American Comedie Francaise" in the Adelphi days. For Mr. Craig's revival of the play Livingston Platt has continued the beautiful work he did in producing *Hamlet* at the Castle and in mounting Margaret Anglin's Shakespearean *King Lear*.

Donald Meek, for several years comedian and character actor in Mr. Craig's company, was to have played Bottom, but has resigned from the Craig Players to take the lead in *The Reformer*, a new play by Horace Graves, Jr., that is to follow Mrs. Fiske at the Hollis on the 27th. Mr. and Mrs. Craig made Mr. Meek a parting gift of a handsome gold watch.

Charles T. Dandy, author of *In Old Kentucky*, has a son, Frank, now in Harvard. A club to which Dandy, Jr., belongs at the University, Alpha Phi Sigma, is to have a theater party, one hundred strong, at the Boston to-night. Friend Parker, who plays the heroine, and whose father is an official of the *Letter Carriers' Association*.

Mr. Robert Gould Shaw, of this city, has one of the greatest collections in America, or anywhere, for that matter, of theatrical literature, playbills and portraits. He has spent years in assembling it, his assets in England and America are constantly buying new treasures for it, and it has grown to such proportions that a staff

of people is kept busy arranging and cataloguing it. From this collection there is soon to be made a selection, dealing with the early history of the Boston stage, to be exhibited at the Club of Old Volumes.

Stella Brown has succeeded Alice Dowsy in *The Queen of the Movies*, which opened at the Colonial last night.

Marty Johnson, one of the officers of the Chicago Theater Society, lectured before the Drama League April 10. He explained the organization and aims of the society, recommended a guarantee fund for each city in order to encourage progressive playwrights and managers, and made a plea for imagination in the drama.

The doors of the new Wilbur will open for the first time on Monday, the 20th, with Doris Keane in *Remorse*. Manager Ed. Smith, who is in charge of the Shubert and Majestic, will also manage for the Shuberts their beautiful new theater.

The Dartmouth Undergraduate Dramatic Club has come to Boston for the first time, to give matinees at the Plymouth yesterday and to-day. *The Man from the Hills* by Charles Goddard, and Paul, Dixey, and James and John, by Gilbert Cannon, were given at both performances, with the addition on Monday of *Laurel and Hardy*, by Carl Froeh, and on Tuesday of *Mastermind's* by the Intruder. Good reports of the work of these students have preceded them.

The Boston Press Club had another midnight supper and entertainment last night, with Kitty Gordon and Charlotte Greenwood, George De Vere, and Sydney Grant of her company, and Sigis Hagan from the Colonial, as guests.

Under Cover, at the Plymouth, bids fair to surpass that theater's record for long runs, now held by *Desire* with nineteen weeks. Under Cover is now in its seventeenth, and is still going along merrily.

JOSEPH INGRAM.

FROM BALTIMORE

Paint and Powder Club Seen.
Ovation for Flora O'Hara.
Two New Theatres to Be Built.
Vaudeville Dancer a Sensation.
Poli Co. in "Lion and Mouse."
"Blindness of Virtue" Liked.

BALTIMORE, April 14 (Special).—The chief event of the week was the annual production of the famous Paint and Powder Club, of this city, at Albaugh's Theater. This season's offering is in the nature of a revue and vaudeville in one, including two sketches, one by Baldwin Simeon, entitled *Many Happy Returns*, and the other by Frederick Arnold Kummer. Several individual acts are included in the bill, featuring the noted stars of the organization.

The Academy held a busy audience on Monday night, when *Within the Law* returned for its second engagement in two months. Catherine Tower is splendid in the role of Mary Turner. Her performance is unusually well balanced in every particular, and the supporting company is capable.

Flora O'Hara returned to Fordin's on Monday night for her annual engagement in *In Old Dublin* by Augustus Piton. A crowded house gave him an ovation. In the writer's estimation, he is not equal to this particular type of Irish comedy to any other actor on the stage to-day. The production is beautifully staged. Mr. O'Hara's songs are unusually good, and his company is adequate in all respects.

The Colonial belongs to the credit for offering the chief novelty of the week in the first local production of *The Blindness of Virtue*. The play was received with evident favor, and the press gave extended reviews on the piece. The company presenting the play at the Colonial is one of the best seen at that house this season. For Easter Week the Poli company is offering *The Lion and the Mouse*. The Wolf was the bill during the past week. With the small number of people required for this play, it proved an altogether admirable offering for stock production. Miss Huff again scored an individual success, giving a sincere and convincing conception of the role.

Assisting Emma Carus in her act at the Maryland last week was a young chap by the name of Carl Randall. His dancing became the sensation of the week, and he easily carried off the first honors of the bill, which included several headline acts. This young chap is easily one of the most artistic and beautiful dancers the stage has yet produced. He will bear watching, for his rise will be rapid and meteoric.

Anna Held is heading the bill at the Maryland this week, making her local debut in vaudeville.

During the recent engagement of The Madcap Duchess in Baltimore, Anne Swinburne became indisposed through a severe cold, and Peggy Wood gained her first opportunity to sing the part which she had been occupying during all seasons. Her success was tremendous. Miss Wood sang the role the latter half of the week and from reliable sources it is learned that she will be featured in a similar work next season.

If present plans are carried out, two new stars will be added to the present list next season, making total of fifteen in all. One will be devoted to vaudeville, and the other to burlesque. There is also some talk of erecting a Little Theater in Baltimore, to be similar to the one now in operation in Philadelphia and the Toy Theater in Boston.

J. BASTON KREIS.

SALT LAKE CITY

Frank Roberson, lecturer and globe trotter, who has been giving a series of illustrated talks at the Garrick Theater, has met with a phenomenal success, house records being set out several days in advance. So educational have these been that the leaders of the Mormon Church have decided to allow the use of the great Mormon Tabernacle for a return engagement in October.

The Stranglers of Paris was shown at the Salt Lake Theater week of March 30, doing medium business. Chauncey Olcott April 5-8 in Shamus Doh.

Rip Van Winkle, with George Barnum as Rip, at the Utah Theater did good business week of March 29, so good that it will be continued another week. This is the first time this house has had a two-week run.

Gertrude Baker in her singing act at the Orpheum proved a dramatic card. Alice Caninian, Bianna, Bianna, Major and Lovett, Luis Hardt and the pianist, *The Naked Man*, made a good bill.

This has been the "April Conference" week of the Mormon Church, and the city has had many thousands of visitors. Consequently the theaters have all had good business.

C. E. JOHNSON.

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their annual production at the Apollo Theater on the Saturday before Easter with a matinee and evening performance. The Royal Arms is the title of the piece by Darrell H. Smith and Charles Gilpin.

Dancing numbers are particularly effective in this piece, a sixe feature, a spectrum dances before velvet curtains with exceptional color scheme and a Southern specialty on a cotton levee distinguish the play. The story concerns an American detective and two German princes, which are mistaken for the victims of the detective. Crowded houses met the boys at both performances.

William Collier made his initial debut in musical comedy under Coban and Harris on Monday, April 15, in *Private March*, his new vehicle. The Folies of 1914 are now booked for May 20, to open at the Apollo. Rumors that the Folies are to be given in Atlantic City are confirmed by the announcement that the Nixon Theater has abandoned the popular price vaudeville and will institute the rising burlesque bookings on April 20.

ARTHUR G. WALKER.



Mosset, Chicago.
ALICE GALE IN "TO-DAY."

Alice Gale has been on the stage for over thirty years, during which she has played an exceedingly wide range of characters. It is difficult to determine with which part she is best associated, as she has performed them all with uniform excellence. She has endeared herself to the New York public ever since she opened, many years ago, as leading woman for Thomas Keene, playing Portia, Ophelia, Rosalind, and other Shakespearean heroines. Miss Gale has appeared in the support of Billie Burke, Mrs. John Drew, Otis Skinner, Nat Goodwin, Ben Greet, Fritz Scheff, and others.

Early in the season Miss Gale scored a big success as Frau Koehler, in *The Silver Wedding*, at the Longacre Theater. Though the play lasted for but a short time, Alice Gale's performance ranks as one of the season's hits.

Miss Gale is at present playing the role of Emma Wagner, in *To-Day*, at the Forty-eighth Street Theater, in which she has scored a triumph. During the summer she will be seen in London for a special engagement, returning to the cast of *To-Day* next season.

BURKE-ZIEGFELD

Marriage Takes Place in Hoboken April 11
After Saturday Matinee

Florenz Ziegfeld, Jr., producer and manager of Ziegfeld's Follies, and Miss Billie Burke, the Frohman star, now playing in Jerry, at the Lyceum Theater, were married, in Hoboken, on Saturday afternoon, April 11, after Miss Burke had finished a matinee performance. The marriage ceremony performed, the couple immediately returned to New York, and Miss Burke played in the evening performance as usual. The news of the wedding leaked out on Sunday.

The ceremony was performed by the Rev. Dr. J. Engelberg, of the Hoboken Lutheran Church, in the presence of Dr. and Mrs. F. Ziegfeld, parents of the bridegroom, and Mrs. Burke, the bride's mother. Rumors of a contemplated marriage of the pair have not been wanting, as they had been seen frequently in each other's society of late, but each strenuously denied any such intention.

Florenz Ziegfeld is the divorced husband of Anna Held, whom he married in Paris in the Spring of 1901. Miss Held is now playing under Mr. Ziegfeld's management. This is Miss Burke's first matrimonial venture.

ACTORS' CHURCH ALLIANCE

Next Sunday evening, April 19, at 8 o'clock, at the Church of the Ascension, Fifth Avenue and Tenth Street, will be held the regular monthly service of the New York Chapter of the Alliance, to which all members of the dramatic profession are cordially invited. The Secretary of the Alliance, the Rev. Walter E. Bentley, will preach the sermon, and his subject will be, "The Church's Duty to the Theater." Following the service the Open Forum will be held in Ascension Parish House, at which Frederick Warde, Edwin Arden, Howard Kyle, and Harry Leighton have been invited to participate. Dr. Percy S. Grant will preside. On the following Sunday, April 26, at 4 o'clock, the 350th anniversary of the birth of William Shakespeare will be held at the Cathedral of St. John the Divine, 111th Street and Amsterdam Avenue. The Rev. Dr. Stickney Grant, Rector of the Church of the Ascension, will preach the sermon, and his subject will be, "The Religion of William Shakespeare." Dr. Miles Farrow, the Cathedral organist, has prepared a special musical programme, and all professional people in the city are cordially invited to attend. At this service the first copies of the new paper entitled *Screen and Stage*, will be gratuitously distributed.

Campbell Gollan has gone to his home at Rocky Creek, Gloucester, Mass. He sails for Europe in May.

LONDON "YOUNG WISDOM"

Cyril Maude Acquires English Rights to Rachel Crothers's Play for His Daughter

London is to see *Young Wisdom*, the play written by Rachel Crothers for Mabel and Edith Talaferro. The English rights have been purchased by Cyril Maude for his daughter Margery. She will appear probably in the Edith Talaferro part, in the London production. According to present plans, she will probably also make the necessary changes for British consumption. It would probably be difficult to find an American comedy of this season's vintage more readily adaptable to importation; and it is said that the present arrangement is a source of more than usual gratification to both Miss Crothers and Mr. Maude.

MRS. F. A. TANNEHILL DEAD

Mrs. F. A. Tannehill died, April 10, at the home of her son, Frank Tannehill, at 140 West Sixty-seventh Street, New York, from a stroke of apoplexy, in her eighty-third year. Mrs. Tannehill belonged to a family of which the present generation is the fifth on the American stage. As Susanna McMurray, she was the popular leading actress in the stock company at Woods' Theater in Cincinnati. It was there and at that time that she became Mrs. Tannehill. In her later years Mrs. Tannehill played old women's parts, notably with Adelaide Neilson, Fanny Davenport, and Helena Modjeska. She was also a member of the Union Square company, and in later years played in Nancy Banks and Quincy Adams Sawyer. Mrs. Tannehill retired from the stage ten years ago.

FERRIS HARTMAN BANKRUPT

SAN FRANCISCO, April 11 (Special).—Ferris Hartman, of this city, filed his petition in bankruptcy. He owes \$46,682.81, and has only \$150 worth of exempt property. Most of his debts were contracted on his recent tour. Some of those to whom he is indebted are: Myrtle Dingwell, Walter De Leon, Marion Bad, Louise Brownell. Mr. Hartman has made some bad business ventures during the last few years. All who know him wished him better luck, for he is surely a fine fellow.

CHICAGO NOTES

The most important theatrical event of last week was the production of *Justin Huntley McCarthy's* romantic drama, *Charlemagne*, by H. Sothern, at the Garrick Theater. The play deals imaginatively and vigorously with the love of Charlemagne for the impetuous and shrewish Desiderata, daughter of the King of Lombardy. Having been deprived of his throne by his younger brother, Ludovic, with whom Desiderata has formed a political alliance, Charlemagne to win back not only his throne but the love of his antagonist. He learns that Desiderata had betrothed herself to Ludovic, and on the very wedding night, by a skillful stratagem Charles and his faithful following gain entrance to Ludovic's castle, make him a prisoner of war, and take possession of the palace fortress. Charles then betroths himself to Desiderata, marries her against her wishes, and finally sets about to win her. The process of winning the dedit young princess affords several remarkable scenes which Mr. Sothern plays with the most skillful blending of humor and romantic fervor. The play, on the whole, is an interesting one, quick in action, cleverly constructed, with many passages of rare poetic charm. Elizabeth Valentine acted Desiderata with intelligence and impetuosity. Frederick Lewis made a vivid figure of a roving Danish prince. George Wilson's old King of Lombardy was rich in humor and pathos. Other important members of the company are Sidney Mather, J. Sayre Crawley, Lark Taylor, William Harris, Millicent McLaughlin, and Alma Kruger.

Saturday night, April 11, *The Under Dog* was given its premiere at the Comedy (formerly Howard's). Rachel Marshall and Oliver Bailey are the authors, and Selwyn and Company are producing the play. The plot deals with a large prison system. Olive Wyndham, William Conklin, Barrie Norton, J. Lester Paul, and Leo Lindhard take the principal roles. *The Neglected Lady*, *The Hard Man*, and *The King in the Dark* have been substituted for *Any Night*, *The Black Mask*, and *Hari-Kari* at the Princess, which Mayor Harrison suppressed. Holbrook Blinn, in criticizing the action, declared that the "suppression of these playlets is a small-town idea."

Plays that continue are *Seven Keys to Baldpate* at the Grand, *Daddy Long Legs* at Powers', *Help Wanted* at the Cort, and which has passed its one hundred and fiftieth performance: *A Peck of Pickles* at the American, and *Asile* at the Studebaker.

Madame Moineau is a new Easter offering at the Garrick. Danvers Goods has returned to the Olympia for a limited engagement at popular prices. John Drew began two weeks engagement at the Illinois April 13 in *The Tyranny of Tears* and *The Will*, and the Irish Players returned to the Fine Arts for a single week.

A production of the spiritual development of Buddha was staged at the Little Theater Monday, with music written by Frank Barry, and dances arranged by William Owen.

Early Spring will bring *The Third Party*, *The Strange Woman*, *Change*, *The Bird of Paradise*, *The Midnight Girl*, *The Man Who Would Live*, and *Auction Pinocchio*.

SPRINGFIELD, MASS.

Nearly Married was the only Holy Week attraction at the Court Square, playing two nights, one for the Shriners. Important bookings ahead are Doris Keane in *Romance* April 17, 18; George Arliss in *Disraeli* April 20, and Julia Sanderson in *The Sunshine Girl* April 21, 22.

Poll's Palace is pleasing crowded houses twice daily with its excellent vaudeville. Lasky's Trained Nurses were bookholders April 6-11. *Aladdin* and *Sinbad* brought burlesque back from Holyoke to the Gilmore auditorium, reopening April 14, when the "Hi Holler barn dance" will be held at the Auditorium. All the local theatrical people have taken hold, and after midnight most of the actors in town are likely to be found there.

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FROM HERE AND THERE

PALESTINE, Tex., April 11.—The Lyric Theater (M. F. V.) has changed owners. Mr. M. Rees has bought out Mr. O'Connell's interest. There will be some improvements made.

HAWTHORNE, Mass., April 9 (Special).—Gifford's has just opened a wireless outfit on the Opera House in this city, and promises to give his patrons the latest news which he picks from the air. "Ding" is always up-to-date.

FRED T. CHASE.

THESPIAN SANITARIUM

Theatrical Brotherhood Buys Ground for Tent Colony and Hospital at Albuquerque, N. M.

ALBUQUERQUE, N. M., April 10 (Special).—Reports that a fraternal organization other than the Knights of Pythias or the Moose was on the point of establishing a sanitarium here were cleared up last week when it was learned that the Theatrical Brotherhood is to have a sanitarium and tent colony on the Tijeras canyon road.

The Theatrical Brotherhood is a theatrical society. Yesterday Francis C. Young, secretary of the Brotherhood, purchased of the John Baron Burg Realty Company five acres of orchard land. On that tract the sanitarium and tent cottages will be established.

The tract is about a quarter of a mile east of Manual School on the Tijeras road. The sanitarium group will be built to accommodate thirty patients, and will be known as "Actor Brotherhood Colony." The Thespians in the colony will apply themselves to fruit raising as an industrial pastime.

"We hope to prove," said Mr. Young today, "with a twinkle in his eye, 'that an actor can raise many things besides a curtain.'

Work on the colony buildings will be started without delay, and it is expected that the colony will be established by July 1.

PAVLOVA PREDICTS TANGO'S END

Anna Pavlova predicts the death of the tango, the lame duck, the horse trot, the fish walk and other terpsichorean exoties with the coming Summer. "Modern dancing has gone just as far as it can without hand springs and double flip-flops being resorted to," she said. "The acrobatic school of ballroom dancing has seen its day. The craze is at its height this Winter. The Summer will bring reaction. Things always go by extremes, particularly in America. I believe the pendulum will swing so far to the other side that minuet-like dances and variations of the Virginia reel and salivated forms of the old square dances will soon be popular."

Mme. Pavlova returned to New York last Sunday after a tour to the Pacific Coast.

CORRECTION

Our Regina (Canada) correspondent desires to correct the statement in his "special" of March 30 to the effect that C. P. Walker was connected with Manager Groves, of the Regina Theater, in his new booking and office. Mr. Walker is in no wise interested.

BURLINIQUE PROGRESSIVE CIRCUS

BROADWAY, Boston (Joe, Open): Binghamton 15-18, Schenectady 16-18, Pittsfield 20-22, Holyoke 23-25.

CABARET Girls (Max Armand): Albany 20-22, Louisville 15-18, Indianapolis 20-22.

CHARLES' Big Show (Joe, Boston): Louisville 15-18, Indianapolis 20-22.

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LETTER LIST

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WOMEN

Burke, Claire, Mrs. Claude Burke, By Brown, Mercedes Bishop, Constance, Nannetta, Neil Chair, D'Arey, Belle, Beatrice De Acosta, Mabel Day, Gertrude Duria, Maud Durand, Enrica, Mrs. Harry, Mrs. David Elwyn, Ethel, Rachel Fulton, Helene French, Gordon, Edith G. Florence George, Eileen Godwin, Amilia Gardner, Letta Gilmore, Hollingsworth, Maude, Jamie Houston, Helen Hammel, Polly Holmes, Hazel May Hall, Alice Hinsley, Lillian, Lockhart, Phoebe, Florence Lester, Louise Le Baron, Melton, Daisy, Harriet Miller, Ethel Meredith, Ruth Marley, Nielsen, Jeanette, Horatia Nistrom, Julia Novello, Palmer, Ivy D.

Rose, Maud, Dorothy Rich mond, Mrs. J. Richmond, Ernest Snell, Corinne, Dorothy Stan ley, Taylor, D.

Vernon, Ida, West, Beverly, Arline Wissman, Ann Warrington.

MEN

Brown, Frank, David B.

Brown, Chas., Burkhardt, Ernest

Brown, Chas., Brown, Geo., Brown, A.



VAUDEVILLE



Arnold Daly Introduces Shaw to the Varieties—Primrose and Dockstader's Minstrels on Broadway



MISS MARY NASH,

Now at the Bronx Theater in Her New Sketch, "The Watch Dog."

ARNOLD DALY, who really introduced George Bernard Shaw to the American legitimate theater, has become the playwright's apostle in the varieties. At the Palace, Mr. Daly offered *How He Lied to Her Husband*, originally used during the run of *The Man of Destiny*.

For the little farce, Shaw—who loves to play havoc with conventionalities—seems to have made the domestic triangle—the wife, the husband, and the lover—the butt of his wit. At any rate, he has played upon his own *Candida*—in which a woman clings to her husband despite the love of a young poet, because she believes the husband, to whom she has become absolutely essential, is the weaker. Shaw has taken the idea and twisted it into the cheaper existence of middle-class American life—as he sees it.

Here, again, are to be found the wife, Aurora, fascinating—but middle-class; the husband, Mr. Bompas, a tradesman—and cheap at heart; and the poet. The young dreamer's ardent poems to the wife have fallen into the hands of the husband. The poet wants to face the husband, and then walk out of the house with the astonished Aurora "freely and honestly." "We'll ask him to lend us his carriage to show there's no malice," he explains. But Aurora isn't slow in describing the whole thing as "flapdoodle;" and the dazed poet, who finds the sensation of growing "fifteen years in fifteen minutes" rather bewildering, is fast being disillusioned. The wife upbraids him, and, when he responds angrily, exclaims: "How dare you swear in my presence?—any one would think you were my husband." Mr. Bompas suddenly appears with the poems, and the young man "lies like a gentleman." The verses were to Aurora, otherwise the rosy dawn, he explains, inspired by Swinburne's "Songs Before Sunrise." His protests of being un-

interested only anger the husband, who is cheaply proud of his "Rory." "She's been admired by better men than you," he shouts; and the two, about to come to blows, stumble over a parlor chair. Aurora rushes back to separate them, and the young man angrily declares that she has been the inspiration of his verses and that he has loved her. Then the mollified Mr. Bompas patches up the quarrel with an offer to publish the poems. "I should like to show them about a bit," he remarks, as Aurora proudly falls into his arms and the poet collapses by the piano.

Shaw wrote the playlet for Mr. Daly as it is now presented. Later, when it was offered in England, he shifted the scene to South Kensington and revised the lines. One New York reviewer, believing the farce had been "Americanized" for vaudeville, declared that the husband lost in plausibility by the transformation, and said, with some truth, that an American business man didn't have the point of view of a middle-class English tradesman. Mr. Bompas is British through and through.

Mr. Daly gives zest and point to the role of the poet. Indeed, his playing is comedy of the highest sort. Mr. Daly is one of our ablest actors. Doris Mitchell as the wife—poetically inspiring, but at heart far from idealistic—is admirable. Roy Brown, too, is excellent as the husband, with a down

East drawl plus an English soul.

But Miss Mitchell modernized Shaw in a way that the playwright himself wouldn't have anticipated, appearing with a dashing Castle curl about either ear.

Carlos Sebastian and Dorothy Bentley were rather late in arriving in a New York theater on the tango wave—but they finely reached the Palace footlights.

The programme, by detailing just who was responsible for everything, from the scenery to the gowns, made us anticipate a whole lot. The opening curtain disclosed Venice in the distance and a colored orchestra in the foreground. A gondola glided up almost to the feet of the director, and Miss Bentley was assisted "ashore" by the waiting Mr. Sebastian. Then the trap drummer attacked his apparatus, the "spot" centered on the two dancers, and the *Valse Artistique* was on. The tango came next, followed by *L'Amour de Rose*. This was a sort of flirtation evolution, in which Miss Bentley glided with a red rose (floral effects by Philipelli), just out of reach of the pursuing Mr. Sebastian. After that came the Sebastian maxixe, and, for an encore, the Evolution glide, a series of mad whirls performed in a darkened stage, illuminated by flashes of light.

"Gentlemen, be seated!"

The good old minstrel semi-circle, the interlocutor, and the end men came back to Broadway once more, via the variety route of the Victoria Theater. In other words, Primrose and Dockstader's Minstrels made a brief entry into vaudeville.

There was the usual "first part," termed a "distinctly original idea" by the optimistic programme, in which the end men remorselessly tripped up the interlocutor and the burnt-cork vocalists burst into

melody, while the rest of the semi-circle sat back with general animation of a critic at a "first night." But the whole thing didn't give us the impression that minstrelsy is "coming back."

The "first part" was distinctly dull. In fact, the black-face form of entertainment needs new blood. It isn't even moving along in a rut—it's just at a standstill.

One of the comedians, for instance, describes his visit to a church. "I walked down to the third stall—"

"You mean pew," corrected the guileless interlocutor.

"You're right," chuckled the end man: "that's what I heard two ladies say." Then the interlocutor advanced to the footlights and gave warning that:

"The Camp Meeting Band will be sung by Mr. Jack Lambert."

It was all deadly dull. Veteran jokes limped by for possibly the last time, and then countermarched. We heard once more of the gentleman who inhales and yodels his soup. And a vocalist with a miscellaneous voice injected the Misers into the proceedings.

Minstrelsy isn't what it used to be.

However, it was pleasant to welcome back George Primrose. We haven't forgotten his grace or agility of dancing. He presides for a moment at the end and offers a little specialty—or, rather, appears for a few moments, after which two young dancers—

(Continued on page 24.)



LINA ABBARANELLI, *Wife, Chicago*
Entering the Varieties at the Palace This Week.

LORA LIEB—A GIRL OF THE GOLDEN WEST



Moffit, Chicago.

LORA LIEB is one of the charming musical comedy artistes captured by vaudeville this season.

THE WEEK IN REVIEW

(Continued from page 28.)

Foley and Murphy—are seen in several good numbers.

LOW DICKSTADER, too, had his own turn. Dickstader knows how to put stories over and—although he's pretty broad—some of his remarks had a laugh hidden in them. He told of his "Uncle George," who does things thoroughly, and commented on current political events.

The two pretty Curson sisters introduced one of those aerial butterfly acts in which the performers hang by their teeth from a trapeze high above the stage floor. It has its element of both danger and prettiness.

IN PASSANT, it may be noted that Madam Kate Ellinore and that eminent actor, M. Sam Williams, were back again at the Victoria. FREDERICK JAMES SMITH.

JOSE COLLINS'S PLANS

After Three Weeks in Vaudeville She Enters New Winter Garden Production

JOSÉ COLLINS, who begins her brief vaudeville season at the Palace on April 20, will remain but three weeks in the varieties. Miss Collins will then join the cast of the new Winter Garden production, intended for a Summer run.

Contracts have already been signed, it is said, by which Miss Collins will head the Fall production of *The Pearl Girl*, to be made by the Messrs. Shubert.

Miss Collins will be assisted in her vaudeville offering by Robert Everett.

MACK AND WALKER AT COLONIAL

Wilbur Mack and Nella Walker are returning to vaudeville, opening at the Colonial on Monday.

McWATTERS AND TYSON RETURN

Arthur McWatters and Grace Tyson are making their first New York appearances in two years at the Bronx Theater this week.

JACK KENNEDY AT ALHAMBRA

Jack Kennedy, who has just completed a successful tour of the Orpheum time, opens a tour of the U. B. O. houses at the Alhambra on Monday.

COMING HEADLINERS

Week of April 20.—Palace: José Collins, Frank Keenan and company, Frank Fogarty; Colonial: Mary Nash and company, Alice Lloyd, Mack and Walker, Matinee Girls; Victoria: Fatima, Fox and Dolly, Minnie Dupree and company, Baldwin Sloan and Grace Fields, Clara Morton; Alhambra: Juliette Dika, Mlle. Dasie and company, Lambert and Hall; Bronx: Mr. and Mrs. Carter de Haven; Bushwick: Claude Gillingwater and company, Nellie V. Nichols; Orpheum: Joan Sawyer and John Jarrott, Joe Welch, Minnie Allen.

Week of April 27.—Palace: Grace La Rue, Bickel and Watson, Taylor Granville and company; Victoria: Mae Murray and company, Belle Story, Winona Winter, Hines and Fox; Colonial: Mlle. Dasie and company, Gilding O'Mearas; Alhambra: Madame Bertha Kalich and company, Nellie V. Nichols, Matinee Girls; Bronx: Scenes From Grand Opera; Orpheum: Fannie Brice, Mary Nash and company; Bushwick: Gertrude Hoffman and revue, Hoey and Lee.

Principal of "The Beauties" Has Been Successful in Musical Comedy

In fact, Miss Lieb had won quite a place for herself on the musical comedy stage. "Way back as far as I can recall I appeared in *The Belle of Mayfair*. I was in *The Alaskan*, the Chicago hit which went the way of most Chicago successes when it reached New York. Then I appeared in *His Honor the Mayor* and an appearance with Raymond Hitchcock in *The Man Who Owns Broadway* followed. That was one of my most delightful engagements. In 1911 I journeyed back to California to play with Kolb and Dill."

Then Miss Lieb confessed she was a Californian—and proud of it. "Did you ever see a Californian who wasn't?" asked the actress. "It's because the nicest people in the world come from the Coast. You're from California, too, aren't you?"

But the interviewer had to admit the subtle praise had gone wrong, because he wasn't.

"I was born at Redlands, near Los Angeles," said Miss Lieb. "My mother is Beatrice Lieb, who was well known on the legitimate stage, but who has since retired. She appeared in the support of Stuart Robinson, William Crane, and other stars in the

productions of some twenty-five years ago. For me to adopt a stage career was, of course, but natural. In fact, I'd looked forward to the theater from as far back as I can remember."

Miss Lieb was last seen in musical comedy on Broadway in *The Pearl Maiden*, with Jefferson de Angelis. This season she turned to vaudeville. Sam Bernard selected her as principal support for his vaudeville tour of the Keith theaters, and she appeared with him at the Palace Theater. Miss Lieb is very enthusiastic about vaudeville and variety audiences.

She tells an interesting little story of Mr. Bernard, who broke in his skin in a small theater in Albany. Every star had a city or two to be particularly dreaded—and Albany is Mr. Bernard's Waterloo. Indeed, the comedian once told me, after he'd faced a cold and unresponsive audience in the State capital, that it was like "hollering off the edge of the earth." But fate—or a booking manager—selected Albany as the try-out.

The act got along nicely at its first performances. The audiences attending the small theater were plainly puzzled, doubting

that the comedian really was Mr. Bernard. But the climax came when the star, leaving the house after a performance, passed two youths in argument.

"I tell you he looks like Sam Bernard," declared one of them, "and he acts like him. And he's almost as good!"

But the rest of her short season was very enjoyable. "Mr. Bernard is a delightful star, and it was an interesting study at every performance to see him sweep audiences to laughter."

Then—a few weeks ago—Miss Lieb was signed by Jesse L. Lasky for his most ambitious production, *The Beauties*. Miss Lieb has won a personal hit in the leading role of the American beauty about whom the romance revolves. "Vaudeville may look easy," she confesses, "but to whirl from one costume to another half a dozen times at each performance twice a day isn't a mild thing by any means."

Miss Lieb is now touring the Eastern cities in *The Beauties* and won't be seen on Broadway for some weeks. Meanwhile, vaudeville is hoping that she won't be won back by musical comedy for a long, long time.

MAXINE ELLIOTT FOR VARIETY? EDNA MAY DELIBERATING

Billie Burke Has "Darling" Sketch Idea for Use Some Day—Cecilia Wright's Washington Hit

BY WALTER J. KINSEY.

ROBERT T. HAINES'S one-act sketch, *The Man in the Dark*, which he is now playing on the Orpheum Circuit, has been taken up for discussion at Vassar by the class in narrative writing. Mr. Haines presented this playlet with great success in all the Keith houses before going on the Orpheum tour, and many of the Vassar girls saw it and were so much impressed that they insisted that it be used for classroom material. Naturally, Mr. Haines feels pleased at this fine compliment paid to his vehicle in vaudeville.

The mention of Vassar College reminds me that Howard H. Brock, of Harvard, has written a powerful one-act drama, called *The Bank Account*, which was recently performed before the Harvard Dramatic Club, and aroused much discussion. The little play is a sound piece of work and well worthy of the attention of a man and woman desiring an intense dramatic sketch that will permit them to show their full powers. Howard Brock is an advanced student in playwriting at Harvard and, if he has learned what he may know as an undergraduate already, we may expect that he will develop into another Sheldon. The Bank Account is a straphanger tragedy; the record in terms of the theater of what may and does perhaps befall, yesterday, to-day, and to-morrow, in the corner of any city. It certainly reads well, and I am told that, when played on March 31, it acted well. At any rate, if Galsworthy or Barker or Shaw had written it the little play would have been snapped up before now. The place is any city and the time now. The characters are Frank Benson, bookkeeper, aged forty-eight; his wife, aged thirty-eight, and Mrs. May Harding, aged forty. It was published in the Boston *Transcript* on April 4. Read it.

MISS BILLIE BURKE is mightily fain to have a dip into vaudeville. She has a "darling" idea for a sketch, and some day, some time, she will experiment with the two-a-day audiences who, we are all sure, would adore her, for Miss Burke possesses the personality that makes vaudeville idols. Much money awaits her in the varieties.

MISS CECILIA WRIGHT, "the daughter of the navy," had a wonderful week in Washington. She was moved up from early in the programme to the best spot after intermission and went like a salvo of big guns. She was introduced to the President and entertained by society. Miss Wright is an exceedingly well-born young woman who moves in the best social circles. She was presented at the English Court and has been

received in the best houses in this country. However, this is all on the side in vaudeville. What counts in her act, and the report from Washington says that she sang superbly and was the biggest single woman hit of the season. In a city of brains and aristocracy, class tells, and therefore Miss Wright "got over" strong. The navy did itself proud, and night after night naval officers made up box parties for Keith's.

MARY NASH was warmly welcomed to vaudeville at the Bronx Theater Monday night when she made her debut in *The Watch Dog*, supported by Ellington Pinto. Miss Nash revealed a superb acting gift in the playlet, which contains a surprise of the kind dear to vaudeville. Mary Nash has everything in her favor, and therefore it was to be expected that she would duplicate in the two-a-day her triumph in the legitimate. As they say of the great baseball pitchers, she's "got something."

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EDNA MAY is again being tempted to make a short vaudeville tour. She, too, is deliberating. Her husband is not fond of variety and is moreover wealthy, but Mrs. Lewisohn does not find life as entertaining as did Edna May. She is profoundly happy in her married life, but that sort of happiness has not the lift and thrill and zest of theatrical success. She was world-famous, she was beautiful, and she was adored. Can you wonder that she sighs for the theater, and do you doubt that some day the great manager who has won over so many great stars will win her signature?

MARTIN BECK sails for Europe this week to give England and the Continent his yearly "once over." He is sure to bring back many great acts and many great names. If William Hohensohn were to be had Martin Beck would have him.

MRS. CARTER DE HAVEN is wearing the loveliest Spring costumes on the stage at present; but I have a hunch that Miss Gertrude Vanderbilt is going to come along with many wonderful new dresses. That designer known as Madame Frances has helped Keith vaudeville a lot by the ward-

robes she turns out for headliners. Edward W. Bok, of the *Ladies' Home Journal*, is striving to establish American fashions. He needs such a designer as Frances, who has the invention of the *Rue de la Paix*, along with the genius for suiting each personality, which, by the way, is a gift denied our cut-and-dried costumers.

WHEN CARTER DE HAVEN was told that George White had threatened to beat him up, he threw himself into a fighting pose, and cried:

"Now you have touched my weak spot. I would rather fight than talk about myself."

THE FOILIES OF 1914 will reveal a delightful role in the character of an itinerant tango teacher, who strolls about with a battered graphophone, giving lessons anywhere, at any time, for anything one can afford. He butts into every scene and gets pupils everywhere. The tremendous comedy possibilities of such a role are apparent to any one with a grain of imagination, and the choice of Pat Rooney for the part is well advised. Pat and his charming wife have made a sensational hit with their new act, and it may be at the last minute they will stick to the two-a-day. However, if Flo Ziegfeld is wise he will grab Pat.

THE MARIONETTES are coming to vaudeville, and the puppets will be glorified by the designs of artists and the librettos of great dramatists. The tiny, rectangular stage will be set in a solid wall flush with the footlights. The spectator will watch the figures in their shallow settings as he or she would look into a mirror or a well. Scenery has been designed for the little stage carefully scaled to the proportions of marionettes, yet as illusive and atmospheric as the settings of the regular stage. The costumes and scenery, designed by Ernst Stern for the Munich marionettes, will be duplicated in this country, as well as Ivo Puhonny's designs for the famous puppets at Baden-Baden. The repertoire of the marionette theater includes operettas by Gluck and Mozart, middle-age folk plays by Hans Sachs, fantastic pieces in verse written especially for them, gay little farces in every-day dress, whole tragedies by Masterlinck, and scenes even from Goethe's *Faust*. "Solo figures," as they are called, will also appear, like the singing marionette, Caruso, which is famous through all Germany. The piano will be the sole accompaniment.

COOPER RETURNS TO VARIETY

HARRY COOPER, the Hebrew comedian and tenor, who organized and for eleven years appeared in the Empire City Quartette, will appear in vaudeville again shortly in an act with Hugh Cameron. For the past three years Cooper has been in *Hanky Panky* and *The Pleasure Seekers*. Cooper will appear in vaudeville during the Summer, and probably go back in another big production in the Fall.

CUPID IN COLONIAL BOX-OFFICE

THE ENGAGEMENT of Arthur Goode, assistant treasurer of the Colonial, and Ruth Schiller, of the Leo Feist company, has been announced. The wedding will take place in the Fall.



ALICE LLOYD,
Returning to Vaudeville at the Colonial on Monday.

James and Bushnell, Seattle.

REORGANIZATION OF B. F. KEITH VAUDEVILLE ENTERPRISES

A. Paul Keith Succeeds His Father—Keith Ideals and Ideas Perpetuated

Reorganization of the vaudeville enterprises of the late B. F. Keith and the numerous theater corporations of which he was either the head or principal owner was effected last Thursday.

The meeting was held in the private office of Mr. E. F. Albee, general manager of the Keith enterprises, and Messrs. A. Paul Keith, Mr. Albee, F. F. Proctor, John J. Murdock and Reed Albee, directors of the United Booking Offices, and Maurice Goodman, Mr. Keith's personal attorney and counsel for the United Booking Offices, were present.

Following the general discussion of the late Mr. Keith's ideals as to the perpetuation of his business, officers were elected as follows:

A. Paul Keith, president; F. F. Proctor, vice-president; E. F. Albee, general

manager, the two last named succeeding themselves.

At Thursday's meeting it also was announced that a holding company for all the late B. F. Keith's personal property, stock holdings, real estate in this and other States, which includes the interest in the Palace Theater, theater properties and leases, has been organized in Connecticut. There are but two stockholders, Messrs. A. Paul Keith and B. F. Albee. The corporation is known as the B. F. Keith Theaters Company. Mr. Keith is the president and Mr. Albee vice-president.

All provisions for carrying on Mr. Keith's enormous projects, which the dean of American vaudeville had arranged in the months preceding his death, were carried out and the name of Keith as the titular head of vaudeville in the United States was perpetuated.

RYLEY IN VARIETY FIELD

Producer of "Queen of Movies" and M. S. Bentham to Offer Vaudeville Novelties

Thomas W. Ryley, the producer of The Queen of the Movies and other musical comedies, and M. S. Bentham, the artist's manager and representative, are planning to present a number of big acts in vaudeville next season.

The advent of Mr. Ryley in the variety field should attract unusual attention. Elaborate offerings of the "girl-act" type and imported European novelties will be seen under the combined direction of Messrs. Bentham and Ryley.

Mr. Bentham will sail for Europe on May 9, and, during his trip abroad, will look over a number of novelty acts in the English and Continental music halls, with the view of securing them for America.

Mr. Bentham has also been commissioned to secure a European artiste—a handsome singer with an unusual voice—for the Ziegfeld Follies of 1915.

MISS MUCKENFUSS LEASES THEATER

COLUMBIA, S. C., April 14 (Special).—Miss Rosalie Muckenfuss has leased the Lyric Theater, and succeeded in raising \$20,000, locally, to convert it into an up-to-date modern theater. Wilson and Sompayrac, architects of this place, will design the new playhouse, which will be modern in every way. It will be Columbia's first high-class vaudeville venture.

The Grand Theater, playing popular-priced vaudeville, became financially involved and closed on April 1. It has been renamed the Princess, and leased to Messrs. A. G. Duncan and W. W. Chase, of Americus, Ga., who will follow a vaudeville and motion-picture policy.

J. D. Diaz.

EDWARD MILLER RESTS WEEK

Edward Miller, of Miller and Vincent, underwent an operation last week, necessitating the cancellation of the team's engagement in Syracuse. They reopened at Toledo on Monday.

Ralph Er-Mey, an American gymnast who has been playing in Australia and Africa, is appearing in England.

MAY VOKES FOR VARIETY

Comedienne of "When Dreams Come True" to Enter Vaudeville Early Next Season

May Vokes will enter vaudeville early next season in an elaborate singing and dancing act under the direction of M. S. Bentham.

Miss Vokes' entry into the varieties will not, of course, affect this season's tour of When Dreams Come True, in which she has been successfully appearing. Joseph Santley is also planning a dip into the two-day at the end of the musical comedy's season.

Miss Vokes will have a company of considerable size behind her when she enters vaudeville in her skit, the action of which will revolve around her comic characterization.

BERTHA KALICH IN BROOKLYN

BROOKLYN, April 14.—The Spring vaudeville festival invaded Keith's Orpheum Theater, April 6-11. It is difficult to assign the coveted honors, there were so many acts of headline fame, including Gus Edwards' Kid Kabaret, Neillie V. Nichols, Adelaide Hermann, the Avon Comedy Four, Fred Duprez, Miss Oxford and her Elephants, Bankoff and Girile, Edwin and Jane Connally, Ryan and Lee, Ed Vinton and "Buster," the Six Kirksmith Sisters, and De Lisle.

Bertha Kalich was heralded as the feature attraction at Keith's Bushwick Theatre. She appeared in an epilogue to Mariana, and was heartily received by the Bushwick patrons. Jack Wilson found special food for his act in commenting upon the rest of the show. His extemporaneous puns simply rioted the audience. The remainder of the bill included Bernard A. Reinold and company, Hines and Fox, De Witt Young, John T. Murray, and The Perils of Pauline, the \$25,000 prize motion-picture story.

MAX HART SAILS AWAY

Max Hart, the booking agent and manager, sailed for Europe on Tuesday of last week.

Mr. Hart will return late in July.

Kathleen Clifford

"The Smartest Chap in Town"

THE FALLING STARS

CHAS. KASRAC & CO.

IN BUFFET DES FALLS

Agent—WILL COLLINS

Direction—M. S. BENTHAM

FOSTER BALL and WEST

"SINCE THE DAYS OF '61"

Direction MAX HART

LORA LIEB

Featured in Vaudeville with
LASKY'S BEAUTIES

STEWART BAIRD

Late leading man with Little Boy Blue, Man with Three Wives and lots

Now playing special Vaudeville Engagement with
LASKY'S BEAUTIES

Rose and Arthur Boylan

SOCIETY and SENSATIONAL DANCES
Exemplifying the Utmost Perfection in Charm and Grace
Appearing Nightly in the Blue Fountain Room, LA SALLE HOTEL, CHICAGO

ELIZABETH M. MURRAY IN VAUDEVILLE

Personal Direction Mr. Charles Dillingham

TRIXIE FRIGANZA

with Mr. F. BARRETT CARMAN and Mr. "JIMMIE" FOX

Mrs. H. Kotter, Costumer

Will be back Xmas

Sam AND Kitty Morton

Back to Where They Started

Direction Tom Flanagan

FANNY BRICE

Direction MAX HART

FRANK KEENAN

En Route Address Weber & Evans, Palace Theatre Building



These are the famous Pathe Players who are making

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the talk of the whole country. Where could you gather together into one company so many famous moving picture stars? And where could you get more facilities, better co-operation, longer experience or greater resources than the Pathe studios and organization afford?

The houses showing The Perils of Pauline are playing to capacity audiences. It has caused more stir than any other picture or series of pictures. You should—in fact you **must** for your own interests book it.

The Third Episode is Released April 20

Get it. Get the first and second episodes. Get your share of that 20,000,000 people into your theatre.

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Book Pauline and Prove It

Get the full series. Your patrons want it and you know that it is up to you to give them what they want. Now do it.

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MISS DRESSER'S RETURN

Likely to Present Song Offering at Atlantic City This Month and Then Come to Palace

Louise Dresser, who left the cast of Potash and Perlmutter on Saturday evening, has not yet fully completed her plans for a season in vaudeville.

There is a strong possibility, however, that Miss Dresser may break in her new act at Atlantic City during the last week of the present month and then come direct to the Palace Theater. She would be seen in a repertoire of new songs.

Miss Dresser may forego her vaudeville season until the Fall, as she feels that she needs a rest after her long engagement in Potash and Perlmutter.

Bert Green, according to reports along Broadway, was to appear with Miss Dresser in vaudeville, but the plans fell through.

"ALL AT SEA"

Douglas Fairbanks to Be Presented in Wireless Sketch by Joseph Hart

All At Sea is the title of the playlet in which Joseph Hart will star Douglas Fairbanks. The sketch is the work of Alice Leal Pollock, and the scenes are laid in the wireless room of the *Imperial*.

Mr. Fairbanks will open at the Palace on May 14, and will probably play five more weeks in vaudeville, appearing in Pittsburgh, Philadelphia, Boston, and other cities. All At Sea may then be presented, with Mr. Fairbanks as the star, at the London Palace. Negotiations for Mr. Fairbanks's London appearance are now under way.

FIRM TO DISSOLVE

Weber and Evans to Divide—Former Partners Will Secure Separate Franchises

Harry Weber and Frank Evans, the booking agents, are to dissolve their partnership. Both will secure separate franchises. The change takes effect May 1.

George F. O'Brien, now associated with E. M. Robinson in the United Booking Offices, will be with Mr. Weber and Chester Stratton, now with Eddie Darling, will, it is reported, succeed Mr. O'Brien with Mr. Robinson.

Mr. Weber will retain the present offices, and Mr. Robinson will have offices on the second floor of the Palace Theater Building.

WESTERN SKETCH PRODUCED

The Road Agent's Last Stand, written by Charles Tarr and presented under the direction of the Theatrical Concession Company, of Brooklyn, was produced at the Lyric, in Brooklyn, last week.

The cast numbers fifteen people, and a motion picture, The Bandits of Death Valley, is shown in connection with the act. Irving D. Berman and David J. Weinberg are the managing directors of the producing company, and Milton S. Harris, assistant manager of the Adolph Phillip productions, is looking after the publicity.

AIDA SULLIVAN AT VICTORIA

Aida V. Sullivan, adopted daughter of the late Timothy D. (Big Tim) Sullivan, will begin a week's engagement at the Victoria on Monday.

ALICE LLOYD BEGINS TOUR

Alice Lloyd opened her vaudeville tour, booked by the Pat Casey Offices, at Detroit last week.

IN THE VAUDEVILLE SPOTLIGHT

PAGE SPENCER is playing in the vaudeville sketch, The Lie That Jack Built, written by Georgia Bari and staged by Charles A. Clark.

MARIETTA CRAIG continues to score on the *Spokane Chronicle* time in her playlet, The Punch. The *Spokane Chronicle* said: "It is Marietta Craig's good looks and breezy manner that puts the punch in The Punch. The sketch itself does not amount to nearly as much, but Miss Craig is charming, and her characterization of a chorus girl is out of the unusual style." Miss Craig, by the way, of the stage is totally unlike the giddy and slangy chorister she portrays behind the footlights. She was for some time a school teacher in Minneapolis and she spends her spare moments reading Schopenhauer, Ibsen, and George Bernard Shaw.

FRANK FERGUSON has completed his Eastern vaudeville engagements, after producing eighteen of his one-act vaudeville playlets at Keith's Bijou Theater in Boston.

GORDON ELDRIDGE, now appearing in England, told some of his interesting experiences in the London *Press* recently.

"Born in Sidcup, Kent, of a family of Eldridges, many of whom are now in London—the only Eldrid family in the world, by the way—as a lad of twelve I sang in the choir at York Minster, Ripon Cathedral, and Exeter," he said. "In 1887 I won a scholarship for singing, which took me to Staten Island, N. Y., but on my voice breaking the following year I came back to England."

"At the age of sixteen I ran away from

DEATH OF ADA LANE

Wife of Jack Wilson Dies of Pneumonia After Two Weeks' Illness

Ada Lane, a member of the Jack Wilson Trio and in real life Mrs. Wilson, died from pneumonia at the Hotel Remington on Saturday, after an illness of two weeks.

Miss Lane was born in Montgomery, Ala., in 1878, and her maiden name was Ada Gill. She became well known as one of the Lane Sisters, and nine years ago married Mr. Wilson. From that time she had constantly appeared with him in vaudeville. Through her cleverness and her many acts of kindness she won a place in the hearts of her audiences as well as among her fellow players.

JOSIE HEATHER ABROAD

Comedienne Will Play the Moss Empires in England, Opening Aug. 3

Josie Heather has been booked for Will Collins, through M. S. Bentham, by Miss May Forsey, for a season in the English music halls. She will open an engagement on the Moss Empires on Aug. 3.

Miss Heather was born in England, but most of her appearances have been confined to the American stage. She has been but little seen in England, although she spends her summer vacations there every year.

GARDEN PIER THEATER OPENS

ATLANTIC CITY, April 14 (Special).—The new Keith Theater, on the Garden Pier, the first structure to be used on that pier, began business on Monday night, April 6, with Mlle. Dasic in Pantaloons, Milton Pollock and company, Baby Helen, the Nine White Hussars, Hoagy and Lee, the Six Roller Skating Girls, Marcella and Delton Bros., and Raymond and Bain on the bill.

Mayor William Riddle made the address of dedication previous to the rise of the first curtain, giving a brief history of the site and the origin of the pier. Harry Davis, of Pittsburgh, has the direction of the house, with George Isaacs as resident manager.

With a capacity of 2,200, the opening night found the house crowded with an interested and applauding audience. The decorations are in light blue, with a faint tinge of gilt about the boxes and some relief in cream white. It is the prettiest and plainest of the local theaters. There is but one balcony, which sets back of a high rising proscenium and a wide archway which rises to the roof of the theater above the double tier of boxes.

ARTHUR G. WALKER.

OY-RA AND LEIGH SAIL HOME

Oy-Ra and Dorman Leigh, whose dancing has been a feature of several Shubert productions, and who were planning to enter vaudeville, sailed for England on the *Measureless* on Tuesday of last week.

The dancers will not be seen in the varieties before next season. Miss Leigh made the departing voyageurs gasp by appearing at the dock wearing "an ermine shirt, showing above the low neck of a purple velvet gown, and a slit skirt," according to the bewildered ship reporters.

CROMWELLS GOING ABROAD

The Juggling Cromwells, who have just completed a most successful tour of Orpheum, Keith, and W. V. M. A. time, sail for England on the *Lusitania* on April 21. They open on Moss and Stoll tours May 4 at the London Hippodrome.



FATIMA

ORIGINAL TURKISH DANCER

From the Harem of Abdul Hamid

Vaudeville's Greatest Sensation

Mercedes

FRED J. BEAMAN

Writes sketches that live. Here are a few of the many who have played his acts: Mr. and Mrs. Gene Hughes, Digby Bell, Devlin and Ellwood, Hallie and Fuller, Kellie and Westworth, Harry M. Morey, Lewis McCord, Haight and Deane, Dick Crullin, Caroline Franklin Co.

I do not write songs or monologues, but do write sketches that LIVE and PLEASE.

Room 409, Senate Office Building
Washington, D. C.

VIOLINSKY

"The wizard of the Violin and Piano"

Direction FRANK BOHM

Miss Norton—Paul Nicholson

L A U G H

"My business is to make the world laugh!"
JAMES MADISON
VAUDEVILLE AUTHOR.
1293 BROADWAY, NEW YORK (ROOM 617.)

CECILIA WRIGHT

ENGLISH PRIMA DONNA

Now Playing United Time

Charlie Ahearn's

Big Cycling Company

Direction - - JENIE JACOBS

CO-STARS AT PALACE, MAY 4

Richard Carie and Hattie Williams, booked by Alf Wilton, will open in vaudeville at the Palace on May 4, offering Barrie's *A Slice of Life*.

HAWAIIANS TO TOUR WORLD

Irene West and her Royal Hawaiian Sextette sailed for London, on March 28, for a two years' tour of the world under the personal direction of George E. Barnes, the American globe-trotter.

VAUDEVILLE GOSSIP

Carlos Sebastian and Dorothy Bentley, at the Palace last week in dances, are appearing under the direction of Alf. T. Wilton.

David Bispham is receiving enthusiastic press notices on his tour of the Orpheum Circuit.

Charles O'Court has returned from Europe.

The Creighton Sisters are playing the

W. V. M. A. time.

NEW DANCING TEAM FOR VARIETY

Ernest Evans and Wilma Winn, who are now dancing at the Hotel McAlpin and the Plaza, have arranged to open in vaudeville under the direction of M. S. Bentham.

The dancing team will be seen at the Palace on Monday.

JAMES THORNTON INJURED

James Thornton, the monologist and song writer, was seriously injured on Sunday, when he tripped and fell down the subway steps at the 116th Street and Lenox Avenue station. He was removed to the Harlem Hospital suffering from injuries to his head.

VAUDEVILLE DATES

The current
work is under
blood where no
date is given.

*Dates Ahead
must be received
by Friday for
the next issue.*

GURRRO and Carmen: Grand, Syracuse; Keith's, Toledo, 20.
HAIBER, Robert T.: Orph., Bessie, 15-16; Sherman Grand, Calgary, 16, 17; Empire, Edmonton, 18, 19.
HAL and Francis: Keith's, Lowell, 20-25.
HALL and Patterson: Orph., New Orleans.
HARDY, Louis: Orph., Denver.
HARNED, Virginia: Keith's, Phila.; Palace, Chgo., 20-25.
HART, Marie and Billy: Colonial, Erie, Pa.; Keith's, Cinci., 21-25; Keith's, Colum., 27-May 2.
HARTLEY'S Wonders: Orph., Sacramento, 15-16.
HARTLEY, John: Orph., Stockton, 15, 17; Orph., San Jose, 15, 17; Orph., Los Angeles, 20-25.
HARVEY, Four: Victoria, N.Y.C., 27-May 2.
HASSEMAN: Dominion, Ottawa, Can.; Orph., Montreal, 20-25.
HAWKINS, Lew: Orph., Harrisburg, Pa.; Lyric, Birmingham, 20-25; Foraythe, Atlanta, 27-May 2.
HAYES and Johnson: Victoria, N.Y.C., 27-May 2.
HAYES, Ed: Victoria, N.Y.C.
HEATH and Millerbar: Poll's, Hartford; Orph., B'klyn, 27-May 2.
HELD, Anna: Maryland, Balt.; Keith's, Wash., 20-25.
HELEN, Baby: Colonial, Erie, Pa., 20-25.
HENDERL, Herschell: Orph., Harrisburg, Pa., 11-25.
HENNINGS, John and Winnie: Poll's, Springfield; Orph., B'klyn, 20-25; Bushwick, B'klyn, 27-May 2.
HENRY and Francis: Keith's, Boston; Poll's, Springfield, 27-May 2.
HERLMAN, Lillian: Orph., St. Paul.
HERMAN, Dr.: Orph., Kansas City; Orph., Des Moines, 20-25.
HERMAN, Adelaide: Colonial, N.Y.C.
HESS Sisters: Sherman Grand, Calgary, 15, 18; Empire, Edmonton, 17, 18.
HEUMAN Trio: Orph., Jacksonville, 27-May 2.
HILL and Sivany: Orph., Knoxville, 27-May 2.
HILL and Whittaker: Orph., Minneapolis; Orph., Duluth, 20-25.
HINCH and Fox: Bronx, N.Y.C., 20-25; Victoria, N.Y.C., 27-May 2.
HOCKNEY Co.: Orph., Salt Lake City, 20-25.
HOBY and Lee: Temple, Detroit; Bushwick, B'klyn, 27-May 2.
HOFFMAN, Bert, Co.: Keith's, Boston, 20-25.
HOFFMAN, Gertrude, Co.: Aladdin, N.Y.C.; Bushwick, B'klyn, 27-May 2.
HOLMAN Brothers: Orph., Des Moines, 20-25.
HOLMES and Buchanan: Maryland, Balt., 20-25.
HOLY, Alfred: Poll's, Springfield; Colonial, Norfolk, 20-25.
HOPKINS, Astoria, Co.: Grand, Syracuse.
HOPKINS Sisters: Bijou, Mobile; Foraythe, Atlanta, 20-25; Orph., Savannah, 27-May 2.
HOWARD and McKane: Palace, Chgo., 20-25.
HOWARD and Ratcliffe Co.: Colonial, Norfolk; Orph., Harrisburg, 20-25.
HOWARD, Great: Poll's, Scranton, Pa.
HOWARD'S Posies: Grand, Syracuse, 20-25.
HUFFORD and Chain: Orph., Seattle; Orph., Portland, 20-25.
HUGHES, Gene, Mrs., Co.: Orph., B'klyn.
HUNTING, L. and M.: Keith's, Cleveland, 20-25.
HURSBY Troupe: Hipp., Cleveland.
HYAMS and McIntyre: Poll's, Springfield.
IMHOFF, Conn and Greene: Colonial, Erie, Pa.; Palace, Chgo., 20-25; Keith's, Cleveland, 27-May 2.
INDIANAS, Five: Keith's, Toledo; Hipp., Cleveland, 20-25; Grand, Syracuse, 27-May 2.
INGE, Clara: Orph., Prince of Wales, Oakland, 20-25.
IGLESIAS Sisters: Poll's, Hartford.
J. H. I. A. W. Japs: Orph., B'klyn; Keith's, Columbus, 27-May 2.
ISHIMED: Poll's, Scranton, Pa.; Alabamra, N.Y.C., 27-May 2.
JACKSON, Thomas F., Co.: Keith's, Phila., 20-25.
JAMES, Walter: Columbia, Grand Rapids, Mich.
JARRIS and Dare: Orph., Seattle; Orph., Portland, 20-25.
J. E. F. R. H. O. N. Joe, Co.: Keith's, Louisville; Grand, Syracuse, 20-25; Orph., Montreal, 27-May 2.
JOHNSTON, Johnny: Keith's, Cinci., May 2.
JOHNSTON'S Travels: Orph., New Orleans.
JONES and Sylvester: Victoria, N.Y.C.
JONLYNNE, TWO: Temple, Rochester; Maryland, Balt., 20-25.
RAJIRJAMA: Orph., Des Moines; Orph., Sioux City, 20-25.
KALIOH, Bertha: Alabamra, N.Y.C., 27-May 2.
KALYANAM: Brothers: Orph., Africa, 20-25.
KARABACH, Four: Keith's, Columbus; Keith's, Indianapolis, 20-25.
KAUFMAN Troupe: Orph., Los Angeles.
KAUFMAN, Vernie: Colonial, N.Y.C.; Orph., B'klyn, 27-May 2.
KEANE, J. W. G.: Orph., Knoxville, 20-25.
KEANE, Robert E.: Maj., Chgo., 20-25; Keith's, Phila., 20-25.
KEATON, THREE: Orph., Knoxville; Lyric, Birmingham, 20-25.
KEENAN, Frank, Co.: Hipp., Cleveland; Foraythe, Atlanta, 20-25; Lyric, Birmingham, 27-May 2.
KELLY, Joe: Orph., Winslow; Orph., Hipp., 21-25; Sherman Grand, Calgary, 20-25; Empire, Edmonton, 24, 25.
KELLY and Pollack: Orph., Lincoln; Orph., Des Moines, 20-25.
KENNEDY, Jack: Alabamra, N.Y.C.; Keith's, Boston, 20-25.
KENO and Green: Keith's, Wash.; Colonial, Norfolk, 20-25; Keith's, Phila., 27-May 2.
KENO, Walsh and Morris: Orph., Oakland; Orph., Fresno, 20-25.
KENNY, Nobody and Platt: Keith's, Columbus; Sherman's, Buffalo, 27-May 2.
KENT, Anna: Orph., Duluth, 20-25.
KIMBERLY and Mohr: Orph., Vancouver; Orph., Seattle, 20-25.
KING Brothers: Orph., Harrisburg, Pa.; Colonial, Norfolk, 20-25.
KINGSTON and Ester: Orph., Los Angeles.
KINGSTON, Chester: Brooklyn, B'klyn; Bronx, N.Y.C., 20-25.
KIRK and Poverty: Temple, Hamilton, Can.; Columbia, Grand Rapids, 20-25.
KIRKSMITH Sisters: Mary.
KLAPPING: Animals: Orph., B'klyn; Colonial, N.Y.C., 25; Bushwick, B'klyn, 27-May 2.
KNAPP and Cornelia: Columbia, St. Louis; Orph., Memphis, 20-25.
KRAMER and Morton: Keith's, Phila.; Palace, Chgo., 20-25.
KRAMMER, The: Orph., Winslow; Orph., Bagdad, 20-25; Sherman Grand, Calgary, 20-25; Empire, Edmonton, 24.
KLEIGHTON, Bertha: Dominion, Ottawa, Can.
KLINE, Fred: Orph., Colonial, Grand Rapids, 27-May 2.
LA CHOLE, Emily: Orph., Milwaukee; Keith's, Phila., 20-25.
LAMBERT and Hall: Victoria, N.Y.C.; Alabamra, 20-25.
LANCIONI, Lester, Co.: Orph., Johnstown, Pa., 20-25; Orph., Altoona, 16-18; Orph., Erie, 20-25; Orph., Allentown, 24, 25.
LANE and O'Donnell: Mary.
LA BUE, Grace: Maj., Chgo.
LAUDER, Alice: Victoria, N.Y.C., 27-May 2.
LEAN, Orell, Co.: Orph., Memphis; Orph., New Orleans, 20-25.
LEEDS and Cranmer: Keith's, Cinci., 20-25; Keith's, Louisville, 27-May 2.
LEIBER, Anna, Co.: Orph., Memphis; Orph., New Orleans, 20-25.
LEIGHTONE, THREE: Orph., New Orleans.
LEIPING: Colonial, Norfolk.
LEON and Co.: Keith's, Louisville.
LEONARD and Russell: Orph., Des Moines; Orph., Minneapolis, 20-25.
LEROY and Marc: Orph., Denver, 20-25.
LETTIE, Monteith: Orph., Duluth.
LESTER, Barry: Orph., Winslow; Orph., Empire, 20-25; Sherman Grand, 20-25; Empire, 24, 25.
LEVY, Bert: Columbia, St. Louis; Orph., Memphis, 20-25.
LEWIS and Dody: Shubert's, Utica, N.Y., 20-25.
LEWIS and Morris: Bert St. Louis, Mo., 18-19; Alton, Ill., 18-19.
LEWIS, Henry: Keith's, Indianapolis; Columbia, Grand Rapids, 20-25.
LIBONITI, Maj., Milwaukee; Palace, Chgo., 20-25.
L. G. H. T. H. R. and Jordan: Hipp., Wash., 20-25.
LINDAY, Fred: Orph., New Orleans; Foraythe, Atlanta, 27-May 2.
LLOYD, Alice: Temple, Rochester; Colonial, N.Y.C., 20-25; Keith's, Phila., 20-25.
LLOYD, Hugh, Co.: Colonial, Norfolk.
LLOYD, Marie: Orph., Salt Lake City, 20-25.
LLOYD, Miss: Victoria, N.Y.C., 20-25; Sherman Grand, Calgary, 16, 17; Hipp., Empire, 20-25; Hipp., 24, 25.
L. O. O. M. T. F. and Waldron: Hipp., New Orleans; Foraythe, Atlanta, 27-May 2.
LOALINE and Holmes: Poll's, Springfield, 20-25; Sherman's, 20-25.
LOBBING and Dudley: Brooklyn, B'klyn, 27-May 2.
LOUGHLINE, Doug: Hipp., Birmingham, 20-25; Hipp., Savannah, 27-May 2; Orph., Charleston, 20-May 2.
LOYAL and Partner: Sherman's, Buffalo, 20-25; Sherman's, 27-May 2.
LYDELL, Morris and Joseph: Keith's, Toledo; Keith's, Indianapolis, 20-25; Grand, Memphis, 27-May 2.
LYONS and Ross: Sherman's, Buffalo, 20-25; Sherman's, 20-25; Victoria, N.Y.C., 20-25.

MOTION PICTURES

NEW LICENSE RULES

All New York City Picture Theater Licenses
Expire on June 30

Mayor Mitchel, of New York city, has signed the ordinance which was drafted by Chief Rosenthal, of the Bureau of Licenses and passed by the Board of Aldermen, terminating the licenses issued for motion picture houses on June 30. The purpose of this is to set a definite time for the renewal of all licenses.

The plan of having all the licenses expire on the same day, Chief Rosenthal believes, will aid his bureau, as well as the building bureaus and the fire department, to properly inspect the places.

The reinspection will be extremely strict.

NEW VITAGRAPH BILL

New Attractions at Company's Theater Prove as Popular as Opening Bill

Three new attractions have replaced the opening bill at the Vitagraph Theater, and from indications at the two opening days will prove equally as popular as the first trio, which broke all records. A six-reel film production of Mr. Barnes of New York is the feature of the new bill. *Love, Luck and Gasoline*, a three-reel comedy, is the successor to *Goodness Gracious*.

The silent comedy, replacing *John Bunny*, *Mary Charleton*, and *John Morrison*, is *The New Stenographer*, with a cast including *Flora Finch*, *Lillian Walker*, *Etienne Girardot*, *Hughay Mack*, *Wallie Van*, and *Albert Roccanti*.

Love, Luck, and Gasoline features *John Bunny*, *Wallie Van*, *Lillian Walker*, and *Charles Wellesley*.

BAN SUNDAY SHOWS

Albany Theaters Again Under the Ban on Sundays

ALBANY (Special).—Albany proprietors of motion picture theaters who had taken a recent statement by the local prosecutor as a sign of victory in the fight for Sunday shows were doomed to disappointment last week when Police Court Judge Brady held Robert McDermott, a local exhibitor, guilty of violating the penal code by opening his house on Sunday recently as a test. The judge, in his decision, held that the decision written by the Court of Appeals years ago on the Sunday law, and on which the exhibitors based their hopes for a victory, did not apply to the case before him. He ruled that the intent of the law was to preserve the sanctity of the Sabbath. It is not likely that any appeal will be made of the case, but that the local theater owners will abide by the ruling.

MRS. STUART ROBSON IN PATHÉ

Mrs. Stuart Robson is making a special appearance in a number of Pathé feature photoplays. Recently Mrs. Robson finished work in a multiple reel picture, *The Precocious Twins*.

STRAND THEATER OPENS

In Blaze of Glory Selig's "The Spoilers" is Well Received at Opening of Large Theater

The Strand is open, and Broadway's latest and most beautiful theater is a photoplay house. To an audience that filled every nook and cranny of the playhouse de luxe, seating 3,500, at the informal opening Saturday evening, neither the motion picture nor the magnificent theater seemed to suffer by the juxtaposition. The same opinion seems to be reflected in the crowded houses that have attended the theater since the doors were thrown open.

The Strand covers an area of twenty city lots, with a frontage of 155 feet on Broadway and running back along Forty-seventh Street for 277 feet. Offices are found in the front section, which is separated from the theater proper by a wide alley. As one enters the lobby the ideas of size and luxury, without ostentation, are uppermost. The orchestra seats seem to stretch for an interminable distance before the stage is reached. Looking up, one is greeted with a surprise, for a mezzanine promenade, on the style of the theaters of the Continent, extends along the width of the theater. This provides a rest-place during the intermissions, and also an opportunity to meet your friends.

To group them in a paragraph, among the other features about the building itself are a series of mural paintings about the walls, a system of ventilation by which the air is constantly changed and is carried off through the perforated dome, arrangement for heating and cooling the air in the different seasons, and a semi-direct lighting system possible of many variations according to the spirit of the picture.

But it was the programme at the opening performance that came in for praise nearly as great as that accorded to the building. Not alone is there a large organ, but when the curtain arose we saw the Strand Theater orchestra of twenty-seven, headed by Carl Edouard. The setting portrayed a garden scene, the orchestra arranged behind green hedges, and verging toward the screen. In the foreground are three fountains, on the waters of which many colored lights played during the performance.

For the dedication Manager Rothapfel showed a touch of genius. A strip of film from the Edison film of *The Star Spangled Banner* was flashed on the screen, while the orchestra broke into the strains of the anthem, the audience after the first touch of surprise giving hearty applause. Other excellent musical features followed, including operatic selections by the orchestra, the quartette number of *Edolette* by the Strand Quartette, and a vocal solo. Pathé's Weekly, a specially prepared reel from the adventures of *Our Mutual Girl*, which showed Norma explaining her many adventures to Manager Rothapfel, and a Keystone comedy completed the first part of the programme.

KALEM DANCE FILM

Success of "The Vampire" Leads to Production of "The Dance of Death"

The remarkable success won by the Kalem production of *The Vampire* has led the company to produce another film built around a dancer. In *The Dance of Death* the principal characters are: Sahki, a dancer from the South Sea Islands; Michael Hartley, a young American, and Helen, his sweetheart. These characters are portrayed by Mlle. Verna Mercereau, the dancer who has achieved great success both here and abroad; Tom Moore, and Alice Joyce, the Kalem leading lady, with other members of the Kalem company.

Part of the action of this drama occurs on the Island of Maukau, where Hartley meets Sahki, the native dancer, and meets her his wife in accordance with the customs of her people. The dance which attracts Hartley's attention to the girl is a beautiful exhibition of the torpidities of art.

Later the young man returns to America, where he meets Mabel, a former sweetheart, and finds that his old love for her has returned. He forgets the girl waiting for him on Maukau. As time passes, Sahki is induced to come to America by a theatrical manager who has seen her dance before her infant. Sahki accepts his offer in hopes of finding Hartley.

On the night before their wedding, Hartley and Mabel attend the theater. The man is thunderstruck to see Sahki on the stage. The native girl discovery that her lover has proven faithless. In despair, she plunges a knife into her heart when the climax of *The Dance of Death* is reached.

Mlle. Mercereau is a prominent exponent of the dances peculiar to the South Pacific. Her interpretations are stamped with authority. She has the rare faculty of making the observer read the story of her dances.

Neither Miss Joyce nor Mr. Moore are said to have ever done better work than that which is shown in this Kalem production. *The Dance of Death* is scheduled for release Monday, April 27.

FILM "BEATING BACK"

Life Story of Al Jennings to Be Produced by Thanhouser Company

"Beating Back," the autobiography of Al Jennings, the former bandit and present politician, is to be produced in motion pictures by the Thanhouser Film Corporation. Under this title the story was published in the *Saturday Evening Post*, and aroused much comment. The story has in it many opportunities for strong pictures, and Jennings' life as a train robber, county official, and his present strenuous activity in Oklahoma politics.

Jennings, accompanied by Sheriff "Bill" Tillman, of Oklahoma, arrived in New York last Saturday for a conference with C. J. Hite, president of the Thanhouser Corporation. The picture will be marketed by the Direct-from-Broadway Features.



WILLIAM R. HEARST WATCHING THE MAKING OF "PERILS OF PAULINE." Pathé Chief Director Gassier in Charge of Scene.



SCENE FROM "THE STILETTO," RELIANCE. Two-Reel Feature, Released April 18.

COMMENT AND SUGGESTION



"THE BLACK MASK." EDISON.
Series Featuring Marc McDermott.

BACK in the days of 1910 and 1911 photoplay authors waged a severe struggle for an inch of recognition. When five dollars was a frequent price for photoplays and ten dollars the rule, *The Spectator*, Louis Reeves Harrison, and others, struggled in a fight that was not easily won. Page after page was written, and voluminous were the explanations needed to show "the trouble with pictures," and why better prices would mean better stories, and thus, better pictures. Slowly signs of victory began to appear, prices gradually rose, and then, wonder of all wonders, a few companies began to give credit on the screen to the authors. Assuredly, the photoplay author is having his day. A feeling of satisfaction began to spread through some quarters, and at times one hears those who go so far as to say, "The scenario writer is at last getting his due."

But is he? Perhaps, and perhaps not. We have often been forced to restrain a smile as we heard of the "top-notch prices paid," by some of the companies. "We're paying so-and-so, we believe in high prices," is the song. Frequently we have admitted that the prices are high—for the material secured. But new conditions are facing us, and too many of the producers in dealing with the new conditions are reasoning from the old methods. The cry is heard, at present from a few sources but in time it will be universal, for original features, entirely new stories to run the length of the present day adaptations. But what of the prices to be paid for these "big" stories? "Why, we are paying twenty-five dollars for single-reel stories now and we will pay twenty-five dollars a reel for multiple-reel stories, with perhaps a bonus of a hundred dollars for especially good material."

Is this the proper method? Will prices of so-much per yard bring out photoplays that will be really worth while, that will live for longer than a day, and that will compare favorably with plays receiving their premiere on the spoken stage? In the mere matter of comparative price the figures which many in the photoplay field consider so wondrously high are ridiculous to successful writers of the short story, or novelle, and even more so to playwrights. And is not the screen calling for material for long features equal in strength and originality to either of the other forms of art? The day of the adaptation will pass, then how secure themes of vitality under the present method of remuneration?

Take the subject matter of the original four or five reel photoplay. The writer of the screen story of this length must have a theme as the basis for his narrative every bit as strong as the average play, novelle, or novel. On this basis he must build a good deal more action than either the dramatist or the

novel writer, and it must be even more logical and reasonable than that of the stage and printed word, for it is all to take place right before the eyes of the spectator. Such efforts are not the product of the stray newspaper clipping and an hour's work over the typewriter. These stories are given only to the real creators, and are a rare fruit even in the orchards of the elect. They are art, and the method of reward must become appropriate. We will then no longer be in competition with the cheaper melodrama and the lower strata of the magazine field; we will be setting an equal pace with the best of both classes. Can the present system in the motion picture field hope to cull an equal share from the hands of the creators?

Time was when a certain answer to talk of remuneration fit to compare with that given in other fields of art was that "photoplay authors don't have to have the skill and technique demanded of writers and playwrights; the story is all that is required." The birth of the skilled staffs of writers in the offices of the various companies has gradually eclipsed that day, the day of the director's domination. But the general attitude is still present, that the author for the screen need not be the master of his art that the writer and playwright is. Which is an excellent way of saying, "We've come a pretty long distance, why go any further?" Photoplay technique is severe in its demands, the maintaining of continuity and suspense throughout a four or five reel story makes as great demands upon the man with a story to tell as the weaving of written sentences or dialogue. When we have developed "leading lights" as prominent as creators toiling in any of the older forms of art we will have produced men skilled in all branches of their labor. It is inevitable, for otherwise they would but be as piano players using one hand, painters limiting their choice of colors.

"DATES Ahead" so long the sole possession of vaudeville and the "legitimate" are now fashionable in motion picture circles. Films shown



MAUDE FEALY.
Thanhouser Feature Star.

Maude Fealy is an actress whose conversation radiates interesting ideas. Here are a few words from the lips of the Thanhouser star: "To be a moving picture artist, only half of the requisites are required because diction and voice are lost by the screen actor. I think pictures will bring back one act plays. Pictures teach us brevity, that is good pictures do."

For nearly a year Maude Fealy has been appearing in Thanhouser feature pictures, and during that time in addition to her picture work has also been responsible for numerous scenarios produced by the Thanhouser Company. She photographs well, and has brought to bear her varied experience as a dramatic star all of which has contributed to her success on the screen.

in the Loew-Considine houses will be routed across the country just as the vaudeville acts are, Shubert features will be sent from theater to theater of their circuit just as the plays were. Where is Mr. Exhibitor with a house of moderate capacity to find his place in competition with these larger interests? We have nothing to fear for the wise exhibitor, for the man who is a close student of his business. But there is a class of exhibitor for whom we see some exceedingly unpleasant moments ahead. This is the exhibitor who meets competition with imitation. The man who at the sight of stiff competition immediately turns pale, and decides that, in order to fight his rival he must immediately fall in line with him, and adopt the same methods. The coming condition will do more than anything in the past to draw the line between the different classes of motion picture theaters and it will be the fortunate exhibitor who can see his proper class, and aim for success in that class. There is room and a place for all lengths of pictures, all types of pictures, but pick out your particular field and don't attempt to embrace all.

The *Christian Science Monitor*, of Boston, which wields a wide editorial influence, is in favor of the proposed federal censorship because it believes that it is "a step that would make for centralization, compactness, and fixed responsibility." Most likely such a step would be, as the *Monitor* continues, "welcomed by all respectable film producers and motion picture houses" if, and the "if" could well go in capital letters, there could be any assurance that a federal board would retard the mushroom-like growth of censor bodies all over the country. But we are afraid the federal idea is somewhat late in its birth; too many small boards have already tasted the joys of minding other people's morals, too many legislators are ready to create new jobs, while making good campaign material. No, there will be ninety-and-nine censor boards whether there is one labeled "federal" or not. And meanwhile the poor picture straggles along its trouble-beset route.

The progress of the Strand Theater will be watched with interest by all in the motion picture ranks. Easily one of the world's most beautiful playhouses, it is taking a daring step, to the average mind, in waving the banner of the motion picture. But those who have followed the career of S. L. Rothafel, and even those who did not know of him until they attended last Saturday's opening performance, can see nothing but success ahead, for pictures at their present high mark, presented with the genius of S. L. Rothafel, is a combination of Samsonian strength. The opening of the Strand was a bright occasion for those connected with the building of this theater, a night of congratulation for Selig, but more than all else, an evening of triumph for S. L. Rothafel.

THE FILM MAN.

NEW THEATERS

J. L. Evans has opened the Orpheum Theater, Newark, Ohio, with pictures, after the house had been dark for two weeks. Manager Evans has also leased the Sixth Street Theater, Coshocton, Ohio.

Meyer Cohen, manager of the Allen motion-picture houses in Alberta, Canada, has severed his connection with that firm, and, in conjunction with R. J. Lydiatt, has leased the Empire Theater, formerly playing Pantages vaudeville, for feature photoplays. The house is being enlarged, completely remodeled, tastefully decorated, and resited. It will open May 10 and renamed the Regent. Messrs. Cohen and Lydiatt are also negotiating for sites in Vancouver and Edmonton, and will in future operate in western Canada, with headquarters in Calgary.

Work has commenced on a new motion-picture theater for Carl Noren, of Rockford, Ill., to cost about \$10,000. The seating capacity is to be six hundred, and arrangements are being made for a most modern house.

The National Amusement Company, Portland, Oregon, the new company organized by Melvin G. Winstock, has taken a twenty-year lease on the downtown half block upon which to erect their \$100,000 motion-picture house. The plans show a four-story building, containing, besides the theater proper, eight stores and about a dozen offices. An order has gone in for a \$15,000 pipe organ for the house.

The Peoples Amusement Company has contracted with I. R. Cummock, in charge of the Frohman film interests on the Pacific Coast, for the Portland use of the Frohman films. The Peoples Company has three theaters in Portland—the Peoples, the Arcade, and the Star.

LUBIN ON THE FUTURE
Head of Philadelphia Company is Interviewed in England

Sigmund Lubin, head of the Lubin Manufacturing Company, has arrived in England, and in several of the papers has been interviewed as "the American motion picture king." When questioned as to his opinion of the future of the motion picture industry, Mr. Lubin is quoted as replying:

"The thing is capable of infinite development. We are only at the beginning. I am an old man, but I am looking into the future, and I can see every school in the world with moving pictures to teach lessons that can be a thousand times better taught by the eye than by the ear. Every college and every university will use the moving picture in the students' courses.

"My idea of the future of the moving picture theater is that before long we shall have houses devoted to different lines, just as we have in the theatrical world of today. Some will show comedy, some melodrama, some farce, some spectacular, though we shall always have variety houses with a mixture of them all."

OWEN MOORE SUES

Wants Damages from Independent Moving Picture Company for Loss of Employment

Owen Moore, now with the Reliance forces in California, has brought suit against the Independent Moving Picture Company for \$2,000 damages, alleging a violation of contract that caused him the loss of fourteen weeks' employment. The cause of the suit dates back to December of 1910, when Moore started to work with the Independent Company, under what he claims was a year's contract at \$150 a week.

Moore was with the Independents until June when, he says, he was discharged, with the result that for fourteen weeks he was idle. The suit is to make the Independent Company pay for the time of idleness.

SIEGEL IN PENNSYLVANIA

Mr. A. B. Siegel, of the Poem-O-Graph Company, is now working in the State of Pennsylvania, booking two shows for The Human Voice Talking Picture. One show is now playing in Chicago's leading theaters.

Pennsylvania, according to what Mr. Siegel says, is untouched territory, and the Poem-O-Graph has not been shown in that State until recently, where two shows have been working steadily for the last four weeks. The Face Upon the Floor is the subject being featured.

CONTRACT FOR INDUSTRIAL COMPANY

The Industrial Moving Picture Company has been exclusively awarded the contract to maintain motion picture departments at the Forest Products Exposition at the Coliseum, Chicago, April 30 to May 9, and at the Grand Central Palace, New York city, May 21 to May 30.

An entertainment showing all phases of the lumber industry will be given by the Industrial Company, using films made for various customers.

COMING MIDGAR RELEASE

Midgar Features will shortly release an ultra-sensational three-reel drama entitled On the Edge of Shame.

THE STELLAR PHOTOPLAY COMPANY

PRESENTS

THE NOTED AMERICAN ARTIST

EDWIN FOSBERG

WITH

AN ALL-STAR CAST

IN

FORGIVEN

OR

The Jack of Diamonds

FREDERICK BRYTON, in this wonderful melodrama, reached the hearts of the American public for years—hundreds of thousands of dollars have been spent in advertising the play and it is known in almost every home. One of the strongest stories ever written. Laughter, tears, tragedy, in fact the whole gamut of human emotions. It is now offered to you in photoplay form. Some of the most beautiful scenic effects ever shown in pictures. A remarkable race track scene—a realistic cattle round up—a thrilling rescue—in fact, every element necessary for an ideal picture—photographically perfect.

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NEW YORK



LONGACRE BUILDING

CHARLES M. SEAY

Edison Director Current Release
Quarantined—April 13; The Adventure of the
Stolen Slipper—April 20.

ADELE LANE
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PACIFIC COAST STUDIO

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INGENUE LEADS

Western Edison Co., Tucson, Ariz.

NINE-MILE FILM

Thanhouser's "Million Dollar Mystery" to Be Features Shown in Loew Theaters to Be
in Forty-six Reels Routed to Coast

Howell Hansel, who is now directing for the Thanhouser Company, has just completed the first instalment of the forty-six-reel serial picture, "The Million Dollar Mystery." The stories of the pictures are by Harold MacGrath and Lloyd F. Lonergan, and will be published in over two hundred newspapers simultaneously with the release of a two-reel picture each week. A \$10,000 guessing contest offered to the public is one of the features of this nine-mile film.

In quoting from Mr. Hansel's interview on "Motive in Photoplays" in a recent Motion Picture issue he was referred to as "Scenario Editor of Solax." Mr. Hansel has been directing for the Thanhouser Company since Jan. 1, and has turned out some very successful two and three reel films. A Woman's Loyalty and A Dog of Flanders will be his next releases.

CLEVELAND ELECTRIC OFFICE

J. K. Burger, of the Electric Film Company, is in Cleveland, O., this week, where he is supervising the opening of a branch of the Electric Film Exchange in that city.

CIRCUIT FOR FILMS

Features Shown in Loew Theaters to Be
Routed to Coast

Announcement has been made by David Bernstein, general manager of the Marcus Loew Theatrical Enterprises, that in the future all features shown at the Loew theaters in Greater New York would be routed through the Loew Circuit and over the Sullivan and Considine Circuit, which has just been acquired by the Loew interests.

Mr. Bernstein, who books all the Loew pictures, will have charge of the arrangements for sending the pictures across the country. All films over three reels in length will be handled in this manner.

TO PICTURE "FANTASMA"

Edison Secures Motion Picture Rights to
Noted Extravaganza

The Hanlon Brothers' celebrated extravaganza, "Fantasma," is to be produced in motion pictures by the Edison Company. Charles M. Seay will produce the film, and one of the Hanlon brothers will appear in his original role.

"Fantasma" enjoyed unusual popularity in the days of extravaganza. The fantastic effects and trick scenes, it is thought, will

offer strong material for the motion picture camera. The present plan is to give the whole production, which will probably require five reels.

SUBMARINE FILMS

Thanhouser Camera Man to Photograph Actual
Deep-Sea Life in West Indies

You can't escape the motion picture now even by diving into the sea. By a wonderful new invention it is now possible to take actual submarine motion pictures, and Carl Gregory, of the Thanhouser forces, is now on his way to the Bahamas to take the first pictures of the kind. Some of the scenes taken by Gregory are to be used to furnish a few of the thrills in the new Thanhouser serial, "The Million Dollar Mystery," while others are to be taken for purely educational purposes.

It has been known for some time that the New Rochelle forces were testing an invention for submarine photography and the sending of a man to New Rochelle, shows that the results have been more than satisfactory. The apparatus is a steel cylindrical tube, which is lowered in sections from the center of a barge. The camera man lowers himself down this "well," and it is said that successful results have been secured at as great a depth as eight hundred feet.

FOR PHOToplay AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

"The flowers that bloom in the Spring,
tra la,
have nothing to do with the case, tra la!"

Probably not. But motion pictures and light opera promise to have something to do each with the other. The exceedingly popular light opera of Strauss, *The Merry Widow*, has been filmed and is being produced in Europe with all the original music. It is whispered that a prominent American financier, who has interests in motion-picture productions, is actively engaged in collaboration with a versatile musician in the production of a series of films illustrative of such musical masterpieces as *The Flying Dutchman*, *Orpheus*, *Tristan and Isolde*, and *Electra*. The settings are to be most elaborate and quite in keeping with the importance of the music; and the novel feature of the enterprise will be the system of hiring the films to orchestral societies in the country. There seems to be no reason why cinematography should not effectively step into light and grand opera and provide means for the entertainment and culture of the more isolated communities.

We confidently anticipate the appearance on the screen of the Gilbert and Sullivan light operas at any time. With especial orchestration for the pictures, what a delightful experience it would be to attend the premiere release of the films of *The Mikado*, *Pinafore*, *Patience*, *The Mascot*, and those other ever-delightful and original operatic plots?

In the present vogue of book adaptations, when even the pages of the old-time *New York Ledger* are being ransacked for "heart throb," the filming of the light-opera classics seems to have been somewhat overlooked. Strange as it may appear, there are hundreds of thousands of cultured people in this country who have never had the pleasure of hearing Strauss, Gilbert, and Sullivan, and the others. We firmly believe that Broadway would also receive the films and the dear old orchestrations with interest and pleasure. Novels and stories, ranging from the efforts of the Rev. E. P. Roe to the masterpieces of Miss Laura Jean Libby, are released with a fanfare of trumpets. How much better it would be to film Gilbert and Sullivan and present operas on the motion-picture screen accompanied by the tuneful music that never dies?

Many of the books and plays that are being pictured have been long ago read and happily forgotten. On the contrary, the music of Strauss and the rest is played wherever there is a phonograph or a grand piano; and the daughter of every home would think her musical education sadly neglected were she unfamiliar with "The Flowers That Bloom in the Spring," etc.

We hope that filmland and operatic land will become synonymous. Clean, light operas, with its lilting airs, has a place in filmland that has been unoccupied for far too long. And when all the old novels and short stories have been filmed, and the cultured portion of the great motion-picture public is granted surcease, then the fiction adaptation will be relegated to the rear, the original photoplay will be the more appreciated, and there will be time and inclination to turn to higher things.

"After the Ball," the well-known song, is to be produced in motion pictures. This fact should not tempt ambitious authors to dash off plots on "Only a Bird in a Gilded Cage," "On the Banks of the Wabash," etc.

This is the story of the wise producer. After listening attentively to the various authorities who told him just "what the people wanted," he turned to the exhibitor of the motion picture. We shall not mention any names, for that is the one condition that we are permitted to unfold the tale. After hearkening to advice from divers sources, this particular producer cogitated as follows: "The exhibitor is certainly a student of the pictures, if there ever was one. Many of the exhibitors have studied the progress of the art from its inception. The wise exhibitor frequently anticipates the denouement of the photoplay plot before many scenes are shown, and the careful exhibitor has sounded his patrons as to their likes and dislikes." So this producer wrote a hundred or more personal letters to friendly exhibitors located

in eighteen States. He asked them the kind of stories they preferred, the reasons therefor; and he asked for their ideas as to plot form. He received ninety-one replies. Without exception, the exhibitors urged one and two-reel comedies; less padding of multiple-reel features; a cessation of deathbed scenes; and, above all, new twists and turns to the plots. As one exhibitor expressed himself: "My audiences like stories that have not been rehashed a hundred times; plots that everybody cannot figure just how they will develop. We wish for less book and short-story adaptations and more original matter." Then the wise producer did something else. He wrote more personal letters asking these exhibitors for plot ideas. He offered \$35 for every new and novel plot that proved acceptable, and stated that the synopsis and not the "working script" was preferable. The result has been amazing, he says. Up-to-date, this producer, through his editorial department, has purchased twenty original ideas. He asserts that they are gripping themes and humorous plots which, when developed, will prove very worthy and a relief from monotony.

"I have a writing staff that is long on development and rather short right at present on ideas," this producer says. "I have worked on the theory that the idea is two-thirds of the story and the development of the plot and idea the other third. The 'tame' script writer, after a time, is very apt to unconsciously mistake mere incident for plot. Many staff writers become 'written out,' are impoverished in the idea line, and are very likely to return to old ideas and to endeavor to twist them into other guises. I am receiving some clever ideas and plots from the exhibitors who gather them in motion-picture atmosphere and from suggestions given by patrons. While my staff is developing these plots they are becoming mentally refreshed; taking a vacation in the idea line, as it were; and later they will take up their own work rejuvenated."

It stands to reason that many of the exhibitors should conceive ideas, and good ones. The exhibitor of to-day is versatile and intelligent. He studies all branches of his business; and he studies his audiences. He knows the kind of stories that "go over" and the kind that fail to "go over." The exhibitor is a gold mine that has been neglected too long; and the producer who petitioned for ideas and suggestions tapped a prolific source, and is certain to profit by his action in many ways.

Public schools in the West closed so that pupils could view Giles R. Warren's production of *The Lady of the Lake*. Warren writes and produces all his own stories. In the old days, when he was an editor instead of a director, Mr. Warren read 26,000 scripts out of which he purchased just 260. A hundred of the 260 had to be rewritten.

J. Stuart Blackton, of the Vitagraph Company, was a guest at the recent dinner given by the Inquest and Ed-Au clubs of New York City, and he described the great future of the photoplay as seen by the more

far-sighted manufacturers. His address was so interesting that we quote therefrom for the benefit of many photoplay authors. He told of a day when the photoplay should supplant much more of the stage drama than it has to-day, and when all photo dramas would be plays of power and staged with craft. He told of Vitagraph's present efforts to raise the standard of its dramas and comedies, also of the high prices it is paying for photoplays. "We want," he said, "compelling plays, and we want also the other good plays that competition will yield. We want plays strong enough to stay in a theater not merely one or two nights, but weeks, and even months. We want also the one-reel plays that will make the patrons watch for Vitagraphs to come along; and we are willing to pay for all of these." Mr. Blackton said he considered the work of the photoplay author the cornerstone of the industry. "The story is the thing that makes the motion picture," he said. "If it were not for the story the industry could not live six months. From the beginning of history literature has been the chief amusement of all races; and now that we have reached a point in this industry where we are able to put it before the people as if it were life itself, the growth of the photoplay must depend upon the quality of the stories we are able to present. They must be big, forceful, instinct with life about us, and fresh. Novelty is the great need. The great photoplay author will be able to think in pictures. The requirements are slightly different from ordinary fiction, for the really tremendous photoplay will be completely told in action. The author who thinks in pictures is the coming man whose work will appeal to millions, where the ordinary author of the printed tale to-day reaches thousands. In the Vitagraph Company our editors accept and prepare in full detail for the use of the directors those photoplays that seem at the time suitable to us. We pay from \$25 to \$100 for the single reels that go out in our regular service, and have paid as high as \$1,000 for photoplay rights. I can say that not one play in one thousand of those that we accept is in form to be turned over to a director without alteration, and that not one in a million of those submitted is in that shape. We receive several hundred manuscripts each week. The scripts are prepared by our editors on paper of different colors—yellow for comedy, blue for drama, maroon for war plays, and so on; and then they come to Mr. Smith, my partner, and myself. Every play used by Vitagraph is personally passed upon by us. For our inspection they are piled up each in its own color, and the stack grows in spite of us. Recently I became impressed with the size of our accumulation and ordered a census. The improvement in the character of the photoplay is best evidenced by the fact that we found we had on hand plays that cost us \$22,000."

Mr. Blackton's statement that not one play in a thousand is in form to be turned over to the director may prove interesting to those writers who seemingly think that technique is everything and ideas nothing.

The script wherein idea has been sacrificed for supposed technique is worthless. The script with the faulty technique but with the original idea is valuable, and, according to Mr. Blackton, 999 of every thousand are technically imperfect. This proves that even the technique of those star writers, so called, whom you may envy, is imperfect. Mr. Blackton's comments are well worth reading.

A. W. Thomas, the editor of the *Photoplay Magazine*, is an expert on municipal bonds. Not that he owns so many, but he has knowledge where to sell them.

An interesting communication from Mr. Ralph Chambers, well-known photoplay author: "Unless there are business reasons back of the statement, it is utter folly to say that the motion-picture field, especially as it is at present, offers 'six times as large a market for the writer as the short-story market.' The short-story writer has a field of about fifty weekly and monthly popular magazines, using some seven hundred stories monthly; an innumerable list of newspaper syndicates, weeklies, family papers, young folk's magazines, religious periodicals and daily and weekly country and city newspapers, using hundreds, if not thousands, of stories weekly. The writer has sold his work in both fields and knows whereof he speaks. He has watched motion-picture company after motion-picture company close its doors to the free-lance writer, until now Kalem, Edison, and Selig are the sole purchasing companies in the Licensed field; and any experienced writer will tell you what the Independent market is like. Kalem wants two reels only, and the market is limited to two a week. Edison—always a difficult market—is more limited than ever now because of the present craze for filming novels and serial stories in co-operation with the large publishers; and Selig has reported itself overstocked. Universal purchases the grand total of four photoplays semi-annually; Mutual has followed Edison's example—but why go on? Is not the above sufficient? I defy any one to disprove any portion of it. Alongside the short-fiction market, the photoplay market is indeed an insignificant proposition."

Mr. Chambers is rather pessimistic. By a coincidence, when his letter was received there came in the same mail a letter from another photoplay author telling of successfully selling three comedies to Selig and a multiple-reel plot or two to Essanay. The fact is, if you have good stuff—preferably comedy—you will sell. If you have mediocre work to present it will not market, for the time for that has passed. As to the "insignificance" of the photoplay market compared with the short-fiction market, we urge the writer to read the statement of Mr. Blackton of the Vitagraph Company, who has \$22,000 worth of photoplay scripts in stock, and is perfectly willing to purchase more. Motion-picture companies have not closed doors against the free-lance writer. We know of one free-lancer selling to the open market, and he averages \$200 a week, and has earned this money for the past three months. If the free-lance writer has acceptable work it will be purchased. Another item that many have not thought of is this: No matter how wide the craze for book and short-story adaptations, stories of true humor are almost as scarce in literature as in photoplay land. The producers must have comedy, and the more true comedy releases the better. If you can write comedy, sincere comedy, the motion-picture editorial doors will never close to you.

The seal of any club or organization on a photoplay script will not help the manuscript through the editorial department. Business-like methods, efficiency, and study are the successful seals.

FILMS AS EDUCATORS

PORTLAND, ORE. (Special).—Managing Director Winstock of the National Amusement Company, has submitted to the Portland School Board a plan which promises the adoption of the film as a part of the educational system of the city. It is proposed to set apart one day of each week, when the new National Theater will show pictures instructive of geography, history, animal and bird life, and kindred topics. The theater offers to provide the service at actual cost.



SCENE FROM "THE HOUR OF DAWN."
Gaumont Spectacular Feature in Three Parts.

NEW ED-AU OFFICERS

At Interesting Meeting Organization Elects Officers—Many New Members

At the last meeting of the Ed-Au Club, the prosperous organization devoted to the interests of the photoplay authors, the following officers were elected: President, C. B. Headley; vice-president, Arthur Leeds and James Cogan; secretary, Monte Katterjohn; treasurer, A. Van Buren Powell.

An interesting discussion brought forth the statement from Monte Katterjohn, script editor for Universal, that he found magazine writers better contented with the present prices paid than the strictly newcomers. Epes Winstrop Sargent gave his explanation for this condition in the fact that he gets better prices per hour for photoplay scripts than for stories.

Arthur D. Holting, Lubin comedy director, spoke in favor of having the script writer superintend the production with the director, and said that he hoped to have Mr. Sargent, who writes most of the stories for his company, on the ground in Jacksonville, Florida, next season for that purpose.

Many other topics of interest to the writers were discussed, and the popularity of the club was evidenced by the many new members admitted. Among the entrants were: Raymond Schrock, editor for the Gene Gauntier Company; Mary Louise Farley, Mrs. Catherine Carr, editor for the North American Corporation; Mrs. Louella Parsons, and Mrs. Emily Brown Heindiger, Rosemary; Cornelius O'Shea, Eugene Mullin, of the Vitagraph staff; Lloyd Longman, Thanhouser editor; James Poland, Mrs. Marguerite Bertsch, editor for Vitagraph; William Alfred Coreyon, Isobel M. Reynolds.

GAIL KANE IN "ALL-STAR"

To Appear in Thomas Company's Production of Sinclair's "The Jungle"

Gail Kane, the pretty star of *Seven Keys to Baldpate*, one of the hits of the present theatrical season, is to be seen in motion pictures once more. Miss Kane made her initial screen appearance in the All-Star Company's production of *Arizona*, and her next bow on the screen will also be made in a production of that company. Miss Kane is now engaged in the picture adaptation of Upton Sinclair's story, *The Jungle*.

George Nass, remembered for his work in *The Gambler* and *Officer 666*, is another Broadway star who will be seen in the motion picture version of the famous novel. Others in the strong cast are Robert Cummings, Alice Marc, and Robert Payton Gibbs.

Upton Sinclair will also personally appear in the production. The author will be seen in the prologue of the film, the scenes showing his method of working and securing the material for *The Jungle*.

"VITA" COMPANIES OFF

One Company of Vitagraph Players on Way to Texas and Another Off for Florida

Two companies of Vitagraph Players are now traveling to the Southland in search of the proper locations for a number of stories that have been held in reserve waiting for the return of summer weather. In a company under the direction of Capt. Harry Lambart, now on the way to Texas, are Darwin Karr, Lillian Herbert, Naomi Childers, L. Rogers Lytton, and Gladden James. The camera man with the party is Charles Fisher. These, with the property man and assistants, made quite a large caravan of Vitagraphers. They sailed on the Clyde line to Galveston, from which point they will work their way farther West.

The company off for Florida, which will make its first stop at St. Augustine, includes Edith Storey, Ada Gifford, Jane Morrow, Charles Kent, Lillian Burns, Cortlandt Van Dusen, Frank O'Neil, and Ethel Lloyd. Archie Stewart is the camera man.

NICHOLAS POWER NOTES

Among recent installations of Power's Cameragraph No. 6A Projecting Machines was one in the New Rochelle High School at New Rochelle, N. Y. This machine was sold through the Picture Theater Equipment Company of New York City.

An order for a Power's Cameragraph No. 6A Projecting Machine has been received from James W. Jones, director of the Executive Commission of Boise, Idaho. This machine will later be used at the Frisco International Exposition in 1915, to show the wonderful possibilities of the State of Idaho.

The State Homeopathic Hospital at Middletown, N. Y., has installed a Power's Cameragraph No. 6A Motion Picture Projecting Machine.

At the Kismet Temple of the Mystic Shrine on Herkimer Street, Brooklyn, on Tuesday evening, March 31, 1914, an entertainment was given and a number of motion pictures were shown through the courtesy of the Keystone Company. Two comedy reels were shown—*His Favorite Pastime* and *The Chicken Chaser*. These pictures were projected by a Power's Cameragraph No. 6A Motion Picture Projecting Machine.

A Power's Cameragraph No. 6A Motion Picture Projecting Machine has been installed at the Grand Central Palace, and will be used from April 4 to 11 by the National Efficiency Exposition and Conference to demonstrate methods of efficiency.



'OUR MUTUAL GIRL' AN IRISH LASSIE!



If you have ever been led to believe that 13 is an unlucky number and if you want to prove once and for all that 13 is really the luckiest number of them all, you simply must see the 13th reel of

"Our MUTUAL Girl"

This is the installment of this great motion picture series in which Margaret is so infected with the spirit of St. Patrick's Day that she swears allegiance to old Erin, goes to watch the Parade on Fifth Avenue, cheers the green flag enthusiastically, and has as good a time as if she really came from the "ould sod." Margaret also finds time to visit "Louise," the fashionable milliner, and is delighted with the new Spring styles, which make

"Our MUTUAL Girl"

even more attractive than ever before. She tries on ever so many beautiful hats of the most chic Parisian design, and every detail is shown on the screen as clearly and minutely as in a mirror. They are perfectly captivating! Then she calls on Elsie de Wolfe, the most famous of all interior decorators.

In sharp contrast to the jolly good times that Norma Phillips is having as "The Mutual Girl," imagine the experiences of those intrepid camera men who are now at the front with the

Mexican Constitutionalist Army

taking a photographic record of

The Battle of Torreon

to complete what is doubtless destined to be the greatest current interest picture in the history of motion-photography—

The LIFE of General VILLA

For live, finely finished, super-excellent pictures that will surely increase your box office receipts, always watch releases of the following brands:

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MUTUAL FILM CORPORATION

NEW
YORK

CLEVELAND AUTHORS' CLUB

CLEVELAND (Special).—The Authors' Club was formed in Cleveland, Saturday evening, April 11, and a dinner was served in the Colonial Hotel. Officers were elected, and interesting addresses were given on "Sequence in Story Writing," "The Punch," "Humor," "Plot Origin," "Errors of New Writers," etc. The club is composed of fiction and photoplay writers, and was organized by A. W. Thomas, Ralph Stoddard, A. E. Bishop, and other well-known photo-playwrights. The club hopes to accomplish work for the Cleveland and Ohio writers, like the work planned by the Pacific Coast League, Ed-Au, and Inquest Clubs.

ECLAIR IN THE MARKET

The Eclair studios were unharmed by fire, and the company is in need of first-class scripts. Mrs. Brandon, the script address, is very anxious to get material worth more than present market prices, she says. What is needed is two-reel modern society drama, and single and double-reel scripts for Western companies operating in Arizona. They must contain heart interest and "punch," and be written so as to be produced at a reasonable cost.

CURRENT PRODUCTIONS BY EDISON DIRECTORS

C. JAY WILLIAMS

NOW MAKING PICTURES IN FLORIDA

NEXT—La, the Poor Indian—April 15

The Sultan and the Roller Skates

The Vision in the Window

Clarence and Percy's Bailing Party

WALTER EDWIN

AN AFFAIR OF DRESS
PUTTING ONE OVER
THE CHINESE FAN

NEXT—A Princess of the Desert—April 18

GEORGE A. LESSEY

With the Eyes of Love
The Brass Bowl—2 parts
The Mystery of the Laughing
Death

NEXT—The Mystery of the Silver Snare—April 23

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THE Moving Picture Paper, in Great Britain, and
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THE INDUSTRIAL FILM—YESTERDAY AND TO-DAY

Some Side-Lights on an Important Branch of Motion Pictures—Little Known But Brilliant in Prospects

By GEORGE L. COX



Wolinger, Chicago

GEORGE L. COX,
General Manager, Advance Motion Picture
Company.

Every important industrial motion picture manufacturer of to-day with progressive ideas and sufficient capital deals with five factors, and peculiarly they all begin with the letter "M." First, he deals with Money; second, Material; third, Machinery; fourth, Markets; fifth, the most important of all, Man—and of the five the most difficult to secure, the hardest to handle, and the most valuable.

The business in itself is an ever changing study. Its future growth and success depend largely on fundamental power, organized system, and a definite goal.

To carry on the work immediately ahead, big men are needed. Men with brain and brawn and nerve, honest men who will do big things in a big way. There is no room for the idling dreamer singing fanciful roundelay, only men of sterling worth built on the rock foundation of efficiency without a set limit-stake to their ability, can permanently succeed.

Factories handling only industrial, commercial, and educational films have been built and are being built in surprising numbers. Splendid monuments devoted exclusively to motion picture production, equipped with every modern invention known to science, capable of turning out hundreds of thousands of feet of film per day. These immense establishments naturally require properly balanced practical men to guide their destinies, otherwise they would soon fall into decay, discarded into the scrap heap of failures.

The reason for this is neither hard to explain nor to be understood. Not many years after the discovery of animated photography—in fact, while motion pictures were still in their swaddling clothes—a vague, distant rumbling warned certain prominent gentlemen of the established interests of a threatened invasion by other forces whose main desire was to exploit films of a strictly commercial nature. Films featuring advertising, invitingly arranged in order to interest the great buying public in various products. Immediately the prominent ones were disturbed and chagrined at the impertinence of this trespassing alien. Here was a virgin field quite unexplored being held in reserve for their eventual use. True, in this noble broad free land of ours, independent firms had the privilege of producing as many advertising pictures as they pleased. (The big question where to exhibit them when completed dominating. Likewise, the same freedom is extended in committing financial suicide.) But thinking people are too sane to flirt with either mode of self-destruction. The situation demanded immediate action; peaceful overtures had failed miserably.

Panics, as a rule, bring into the "open" two different classes of people depending entirely upon the moral, social, and physical strata of their previous environment. Warfare was declared. Millions of money literally poured into the coffers of each faction; the battle was short-winded, though spectacular. Instead of the ruin and devastation prophesied, a miracle had been wrought, an open market declared, and some attempt at co-operation. The upheaval served the purpose of teaching the established forces a much needed lesson, while establishing the other element in a field of greater usefulness, destined to attract popular public support.

To an unprecedented degree motion picture publicity has come to be recognized as

the universal language—a language intelligible to all nations, even to the illiterate of those nations whose environment, tongue, and manner are foreign to our mode of living, trades, and occupations. As an educational medium, picture value is incalculable.

While fully appreciating the subtle and artistic standards of various forms of printed literature, such as magazines, newspapers, catalogues, etc., which have their undoubted place and value, it must be admitted that there are times when they become reminiscent of cold storage atmosphere, presenting one's most convincing appeal in a lifeless manner, set in formal type, prosaically bound with wire staples. While, to the contrary, a cleverly-arranged motion picture advertisement scintillates warmth, life and color, poetry and beauty, imparting a certain indefinable charm, immediately inviting attention through the originality and ingenuity displayed in its story and production.

Industrial pictures like master-salesmanship are not so much a matter of forcing goods as of tempting customers to sell themselves. Really successful commercial films usually require the dramatizing of a manufacturer's product down to the very minutest detail; they must contain human interest. Every salient feature must be recognized and rounded into a harmonious whole deftly manipulating the material at hand in order to create and sustain a spirit of co-operation between promoter and public.

Like story pictures, scenarios are prepared and carefully analysed before production. At all points the director is reminded that, in order to honestly fulfill his contract, the finished picture must bear a faithful resemblance to the original script. He cannot smear over sketchy scenes with a neatly worded sub-title, bringing his two principal characters together with a sickly grin, a fond embrace, and the hackneyed "happily ever afterward" finale. This will not fit the needs of his commission. A logical sequence must be evolved, often requiring indomitable will power, unremitting courage, unbounded patience, and nerve-racking research work, when one takes into consideration that nothing is considered impossible in a field where firms are called upon to submit scripts dealing with every known endeavor, running a wide gamut all the way from chicken incubators to anthracite mines, "safety first" schemes, "good roads associations" projects, and ocean navigation.

It is not the vain-glorious ambition of the author of this article to cover all there is worth knowing concerning industrial pictures, their development, production, manufacture, and ultimate marketing into such concentrated form that the casual reader or layman will immediately become the possessor of a liberal education along commercial film lines. Such an attempt would be egotistical beyond credence. In short, it cannot be done in a single sketch. But how would you frame up a proposition of this character? some may ask. Perhaps it will simplify matters to quote liberally from a successful multiple subject recently filmed. The contract called for an interesting three-reel picture featuring ladies' ready-to-wear suits and coats. It therefore became the duty of the scenario department to study the subject of ladies' high-class tailoring, fortified with every available scrap of the manufacturer's literature covering their product, which included an advertising slogan internationally known to the trade as "Printress." The editor set to work scientifically analysing this complex task, with the result herein described.

The opening scenes of the picture carried one into the home of Mrs. Carter Worthington, a typical society matron perusing the morning's mail. A neatly engraved cut-in announcement apprised the audience that she had been invited to attend the "Delaware Society's Costume Pageant." (Strictly informal.) Scanning the pages of her social calendar, she accepts. What to wear was the next problem. True, the occasion was informal, and the "regular season" over. However, a personage of Mrs. Worthington's position must always appear at her best. Meditatively overhauling the contents of her wardrobes, she concludes to order a new creation for the affair.

Later we observe Mrs. Worthington alighting from her electric before the entrance to a famous Fifth Avenue gown-maker's establishment. Upon being ushered into a handsomely appointed salon, she is surprised to meet an old friend, Miss Laskerfield. Greetings are exchanged. Miss Laskerfield soon exits for her fitting, while Mrs. Worthington makes her selection of materials. Intimate views and humorous side-lights of the fitting room are revealed, while Monsieur Bertrand carefully piles his delicate task of executing Miss Laskerfield's order.

Two weeks later, and only one day prior to the "Delaware Society Pageant," Miss Laskerfield receives her gowns. With the assistance of her maid she tries them on, only to discover that they will require much altering, which time would not permit, before she could wear them. Mrs. Worthington is equally unfortunate, inasmuch as the sudden indisposition of Monsieur necessitates the delay of her gown for at least a fortnight. Naturally, she is furious; threatens never to darken his door again; all to no avail. Half distracted, she

is forced to wear a gown already seen on several occasions during the past season.

Miss Laskerfield proves to be more resourceful. Glancing over the pages of a magazine, she becomes fascinated with the idea of "trying" a ready-made. The scene reverts to an exclusive uptown department store. Here Miss Laskerfield revels in the most wonderful creations spread before her startled eyes. She decides to try one on. It fits perfectly without the slightest alteration.

Next day she appears in this at the society pageant. Mrs. Worthington's mild chagrin is instantly turned into warm admiration when convinced by the maker's label in the coat lining that it is not a product from Bertrand's uncertain workshop.

While the two women are discussing the merits of the new suit, a servant claims attention by announcing that the pageant is about to take place in another section of the grounds. (For this location, as well as others immediately following, we were indebted to the Morosini family at Yonkers, N. Y., who generously extended to us the use of their magnificent estate); there under flower-laden pergolas, miniature lakes, and rustic bridges dotting the picturesque landscape, further enhanced by splendid statuary, the spectator was transported to another age. The scheme being to exploit a century of ladies' dress evolved in cycles of ten years each, dating from the period 1804 to that of 1914, emphasising fashion's caprices, ranging from the flimmiest of soft, lustrous silks, rich brocades, graceful crinolines, clinging velvets, and priceless lace, down to the present-day faultlessly fitting, chic tailor-made costume. (These gowns were faithfully copied from old museum plates, representing an actual outlay of nearly two thousand dollars for this one scene, and were worn by carefully selected professional models specially engaged from the "Fall Fashion Exposition," then being held at Grand Central Palace, New York City.)

After this instructive and highly interesting revue, ballots were cast to determine the most attractive and sensibly gowned woman of all the ages. After a spirited debate, imagine Miss Laskerfield's surprise in being unanimously elected to receive this coveted honor, to which was attached a valuable gold mesh-bag as a souvenir commemorating the event from which she went forth heralded as "Her Royal Highness, Miss PRINCESS" while the quaint models redundant of other days crowded about, forming an archlike circle, incasing her in the center, waving long-stemmed American Beauty roses, and scattering a shower of fragrant petals about her bewildered head. Then came refreshments, music, and dancing, after which the pageant ended—but not so the picture.

The brilliant structure erected so far had merely been the means to an end. A few days later the advertising manager of the "Printress" concern received a marked clipping from a newspaper agency covering the Delaware reception. Here, indeed, was a golden opportunity which his modest, yet-liko soul did not shrink from grasping. Framing a genially worded letter of congratulation to Miss Laskerfield, containing a personal invitation to visit the home of the Printress ready-made garments whenever time and convenience permitted, he speedily dispatched it to the object of his unbounded enthusiasm.

Upon receipt of this ingenious note it so happened that Miss Laskerfield was in the very act of directing packing operations preparatory to a long-promised visit to a married sister residing in Cleveland, O., where the factory was likewise located. What a larg! Surely, she will be delighted to accept. Later on, Miss Laskerfield chaperoned by her sister, meets the enterprising advertising genius. He whisks them off to the factory, and as the big touring car slackens speed, one is furnished with an excellent exterior view of the vast manufacturing structure, immediately establishing the fact of their commercial significance. The party passes into the building to be welcomed by prominent heads of various departments; then a complete tour of the premises to learn at first hand that really good clothes must do more than fit a person physically—they must fit mentally. During the course of her journey, Miss Laskerfield is initiated into the mysteries of acid cloth testing by powerful chemicals; she studies different qualities of fabrics, worthiness in workmanship, the importance of values, as value means service and helps solve the real clothes buying problem. Passing from one section to another, she comes to understand the infinite care and patience exercised in the manufacture of this certain firm's product. Her faculties are aroused to a keener sense of appreciation by their very beauty and the artistic refinement reflected in their graceful lines. For the moment her personal interest overshadows the grim factory furnishing maintenance for thousands of skilled workers; somehow, the place has suddenly been transformed into a great throbbing emporium of human energy engaged in making the world more beautiful and cheerful by their wonderful creations. On long wooden tables many men are working, pleasant men with smiling faces, like reapers in a sunny field, they skillfully control electrically-propelled cutting machines gliding swiftly over thick piles of cloth, never deviating a hair's breadth from the white chalked lines traced thereon. This

modern labor-saving device accomplishes the maximum of labor with the minimum of time and cost. In the drafting rooms other men are designing and sketching symmetrical lines across giant sheets of heavy paper, to be experimented with later in canvas models before being O. K'd, and incorporated into regular stock patterns (this exacting and painstaking operation annually figures into fabulous sums), and often are discarded at a dead loss when found impractical or not measuring up to their high standard of perfection. Culminating her tour, Miss Laskerfield finds herself comfortably ensconced in a leather-cushioned chair looking through the beveled window panes of a sage green velvet hung room, luxuriously inviting and restful, intently concerned, following the trend of fashions paraded by living models, which, to the outside world, will not be available for another six months. All the adjectives of the Queen's English seem weak, commonplace and inane as she tries to express her admiration over the splendid assortment. What a glorious afternoon it has been she sighs, taking her departure, while the audience fully concur, vigorously applauding.

Interesting, you will say, and apparently simple. Yet apparently simple—yet the work abundantly repays as one's mind reverts to the joyous days of production and the illuminative sidelights "entering the wool of creation.

One of the greatest handicaps suffered by the originators of this form of publicity has been that up till a short while ago motion pictures were tagged "show business." There are no words like "show business" for putting the commercial mind on edge. Why this is I do not know. The man commercially trained never regards "show business" as "business," yet the truth is that there is no business in the world with so many fine turns, where profit and loss watch each other so closely. Happily this ungenerous attitude is being displaced by a keen sense of respect and admiration, and should be considered a high mark of esteem to those whose untiring endeavors and gentlemanly bearing have set the seal of approval on their labors.

It is known that facts are cold and faith is warm, therefore I will not digress at great length quoting a stupendous mass of figures computing the gross average totals of attendance at various places of amusement where pictures are shown daily. Suffice it to say, that the approximate number is in the neighborhood of twenty millions of people, mostly adults, and at a low average of, say, only 10 per cent, one will readily realize in what proportion the patron of this form of publicity receives returns on his investment.

The progressive up-to-the-minute salesman no longer worries about excess baggage rates, likewise he is freed from everlasting packing and unpacking unwieldy sample trunks and cases at every stopping point in his itinerary; also the uncertainty of reserving sample rooms conforming to his needs. These and attendant trials and tribulations have been eliminated from his path of progress. Instead, he sallies forth modernly equipped with a small compact carrying case containing one or more reels of motion pictures, a projecting machine and light attachments; the complete outfit not weighing over fifty pounds; stepping into a would-be customer's office, he is readily granted the privilege of demonstrating his firm's product through the entertaining medium of motion photography. His stage is a bare wall or wide window space, a darkened room and a light socket. In a few minutes' time he has transformed the merchant's drab little quarters into a bijou theater; while his host sits comfortably back in a swivel chair leisurely puffing an after-dinner cigar. Perfectly wonderful, he ejaculates in mild astonishment, never believing such things were possible; surely this is an age of miracles, and so on, the chatter keeps up until the last foot of film is run and the convinced prospect obligingly confers the best order possible on the wily magician. Such are the methods spelling success, integrity, progress, and advancement.

The above statement is not a fanciful assertion born from a wind-swept brain, but an established fact, to which many of our biggest national advertisers are pleased to voluntarily confirm in glowing terms of highest praise.

In mentioning national advertisers I do not wish to insinuate that motion pictures are intended only for large corporations annually spending hundreds of thousands of dollars for publicity purposes; quite to the contrary, the less a firm has to invest in advertising, the more skill it requires to make the investment profitable, the more they stand in need of the best medium demanding certain returns. This is a critical age; nothing is taken for granted; past and present are alike subject to investigation. Therefore, when a company depending entirely for maintenance on its commercial, educational, and industrial output invites a man to speculate as to the assured gains to be made in having a film produced covering his factory, product, or general place of business, he is pretty sure to demand concrete examples of its practicability. This can best be accomplished by the ones specializing along certain film lines, thoroughly understanding the game in its varied branches of politics from the ground up, not superficially, but basically; and so it comes to pass that "we live to learn—victories worth while are never easily won."

GOSSIP OF THE STUDIOS



Policy, N. Y.
NORBERT LUSK.
Lubin Scenario Staff.

HARRY POLLARD, director of the "Beauty" company, has taken a fancy to a special line of subjects especially interesting to ladies. He has just completed a comedy under the title of *A Flurry in Hats*.

ALL THROUGH Southern California the unprecedented rains this season are seriously hampering the progress of the various motion-picture companies. The cowboy races to be staged for *The Ingrate*, a Flying A subject, have been postponed repeatedly on account of the rains.

ADELAIDE WISE, for many years a successful actress on the spoken stage, has joined the Kalem forces, and is now with the Hollywood, Cal., Company.

HARRY KNOWLES, well known in screen circles, recently severed his connection with the Helen Gardner Picture Players, at Tappan, New York. Mr. Knowles has been with the Gardner Players for a long time, having worked in their first production, *Cleopatra*. He is now considering several offers, and making the Screen Club his headquarters.

GILLES WARREN, director for the Whitman Feature Film Company, of Cliffside, N. J., has re-engaged Mae Lawrence to play the female leads for the new company, which has just been reorganized and which will occupy the new enlarged studios at Cliffside. Work will be started this week on the first feature.

JAMES YOUNG, Vitagraph director, who is busily engaged in producing a six-reel production of *My Official Wife*, used more than \$80,000 worth of fur garments in one of the big scenes which represents the big throne room in the Czar's palace. An unusually veracious press agent hastens to assure us that the furs were only rented.

PEARL SINDELAR, Pathé star, has accepted an engagement to succeed Louise Dresser in the leading role of Potash and Perlmutter, now at the Cohan Theater, New York. Miss Sindelar will not, however, discontinue with Pathé, but will devote her days to the silent drama at the Pathé studio, with the exception of Wednesdays and Saturdays, when she will play matinees.

ONE OF THE most interested spectators of the Edison fire was Richard Tucker. After four months spent in comfortable Florida, he had been sent up North to take the final scenes in a play depicting the Battle of Mobile Bay. But instead of playing Farragut, Tucker played spectator, while a very different battle raged from that the scenario called for.

ED. COXON, leading man of Director Ricketts Flying A Company, recently made a fall from a horse for effect. The effect in the pictures was great, but Coxon was laid up for several days. The picture, The In-

grate, a two-reel feature, will be released soon.

WENSTER CULLISON, Western Belair director in charge of the plant at Tucson, Arizona, has written to the Belair offices concerning his plant. Here is an interesting portion of the letter:

"What a paradise this is for picture making, and how few of the picture manufacturers know of its advantages and possibilities. We have had about nine days of cloudy weather, wind storms, and rain in sixteen weeks (two rainy days); the thermometer about seventy every day; more light than the camera man can use, and overcoats unknown. I have a beautiful plant here, and wish that some of you uns could see it. I know that its size and beauty would greatly surprise any of the 'Belair' powers; and it is kept as clean as the Fort Lee studio at all times."

CAPT. JAMES B. ADAMS, Assistant Forester, of Washington, D. C., was a delighted visitor to the plant of the American Film Manufacturing Company at Santa Barbara, Cal. With him in his tour of inspection of the Flying A studio was Col. Willis M. Slosson.

NED FINLEY has been intrusted with the production of a Vitagraph picture written on the problem of individual thrift with the indorsement of the American Bankers' Association. Mr. Finley was the director of the safety crusade film, *The Price of Thoughtlessness*.

ROSEMARY THAYER, of the Lubin Company, has broken into the ranks of the elect by acquiring an automobile. The young lady intends to drive it herself soon and is already prepared to challenge Ormi Hawley to a race.

E. A. TURNER, formerly of the Lubin stock, has joined the Victory Company and will be leaving soon for Bermuda with his wife, Mae Meek, where the company is to take a feature picture.

NORMA PHILLIPS, Our Mutual Girl, last week had the pleasure of meeting F. P. A. and Clare Briggs of the New York Tribune. The noted paragraphist will probably be rarely shy of material to fill the column with the fair Norma to enthuse over.

CLARA HOWTON and Willie Gibbons are the clever "kid" players who are doing such good work in the Belair juvenile pictures.

GENERAL HUERTA'S Mexican army was recently reviewed by Frits Wagner, Pathé camera man. Huerta wanted to let the world know that he had an army that could fight, so 20,000 men, horse, foot, and artillery paraded before the Pathé camera man while he turned the crank. As a result, 3,000 feet of the Mexican army have been received by Editor Helm of the Weekly. Camera man Wagner complains of a sore arm. Naturally.

JOSEPH LEVERING, leading man of the Solax Company, and Marian Swayne, formerly leading lady of the same company, have signed with Gus Hill to appear in feature pictures under the direction of Frank Head.

MADAME LINA CAVALISI sailed for France last week with her husband, Lucien Muratore, and Daniel V. Arthur, to take the first scenes of *Manon Lescaut*, which is to be placed in motion pictures.

MARIE ELIAS, the Thanouser kid, after successfully breaking in her vaudeville act, has canceled her future bookings in order to go to New Orleans with the World's Producing Company, which is to produce a film version of *Uncle Tom's Cabin*, featuring Miss Elias and Irving Cummings.

HARRY REEVES is in charge of the laboratories of the new Fred Mace Feature Film Company, the organization of which was told in last week's *Mission*. Headquarters are at the old Majestic studio, Boyle Heights, Los Angeles.

BLACKWELL AS A KING
Carlyle Blackwell's first appearance with the Famous Players will be in the role of the king in *Such a Little Queen*, which is now being produced at the Pacific Coast studios. After this picture is completed it is understood that Mr. Blackwell will come to New York to star in several Famous Players productions.

EDISON

CLEEK TRAPPED

Cleek, the famous detective who has solved so many mysteries and has become the terror of the criminal world, is trapped by his enemies and finds himself looking into the muzzles of half a dozen revolvers.

This sensational climax occurs in the sixth Cleek story.

**"The Mystery
of the Silver
Snare"**

Released Tuesday, April 28th

COMING TWO REEL FEATURES

***A QUESTION OF HATS AND GOWNS ***THE UNOPENED LETTER
From "Town Pumps and Gold Leaf," by Ada M. Evans. Friday, April 27th.

Friday, April 27th.

COMING SINGLE REELS

*QUARANTINED
Comedy. Monday, April 13th

**THE RESURRECTION OF CALEB WORTH
Drama. Tuesday, April 14th.

*LO, THE POOR INDIAN
Comedy. Wednesday, April 15th

**A PRINCESS OF THE DESERT
Drama. Saturday, April 18th.

*One sheet. **One and three sheets. ***One, three and six sheet posters by the Morris Lithograph Co.

Thomas A. Edison, Inc.
Makers of the Edison Kineto-scope, Model "D."

THOMAS A. EDISON, Inc.
267 Lakeside Avenue, Orange, N. J.

Lubin Photoplays

**ANNA LUTHER
LEADS
WHEN CONSCIENCE CALLS—2 parts**

Direction of GEO. W. TERWILLIGER
Southern Studio, St. Augustine, Fla.

**ARTHUR HOUSMAN WILLIAM WADSWORTH
EDISON PICTURES COMEDIES**

LUBIN FILMS

LILIE LESLIE
Direction of BARRY O'NEIL

Lubin Studio, Phila., Pa.

**MARC EDMUND JONES
Photoplaywright**

P. O. Box 513
Los Angeles

NEW PICTURE COMPANIES

Incorporations at Albany Show Many New-comers in the Ranks

ALBANY (Special).—Eleven companies, to be concerned with the motion picture business, were incorporated at Albany last week, maintaining the steady arrivals of the last year. The newcomers last week were:

Picture Paster Publicity Company, New York City.—Motion picture productions by all processes. Capital, \$50,000. Directors: Evan de la Piana Rober, Frederick A. Coolidge, Lester L. Callan, 2 Bester Street, New York city.

Nomparelli Feature Film Corporation, New York City.—To produce and present plays and feature motion picture films. Capital, \$5,000. Directors: Thomas J. Gillen, Arthur C. Ferry, William J. Counihan, 748 St. Nicholas Avenue, New York city.

Sacred and Historic Film Company, New York City.—Motion and talking pictures. Capital, \$5,000. Directors: A. W. Britton, J. J. Jansen, Jr., W. F. Powell, 87 Wall Street, New York city.

Victoria Feature Film Company, New York City.—A general motion picture business. Capital, \$1,000. Directors: Ray Bush, Samuel S. Mausheim, Max Frank, 1617 Fifty-third Street, Brooklyn, N. Y.

Film Promoters' Corporation, New York City.—Motion picture film machines, etc. Capital, \$50,000. Directors: Michael A. Tusta, Louis J. Nasset, Edgar I. Sonnell, 29 Liberty Street, New York city.

Afro-American Film Company, New York City.—Motion pictures. Capital, \$10,000. Directors: Gertrude K. Wade, Frank A. Wade, Alfred W. Burg, 118 Nassau Street, New York city.

The Williams Amusement Company, New York City.—Theatrical and motion picture business in its various branches. Capital, \$1,000. Directors: Annette M. White, Charles H. Williams, John Williams, 614 West 116th Street, New York city.

Katz Amusement Company, Brooklyn, N. Y.—Motion pictures. Capital, \$5,000. Directors: Samuel Katz, Samuel Goldberg, Aaron J. Silverstein, 134 Fairmont Avenue, Newark, N. J.

Salsbury Theater, Incorporated, New York City.—To conduct a theatrical and motion picture business. Capital, \$10,000. Directors: Elwood Salsbury, Thomas F. McMahon, 1402 Broadway, Irving Jaffee, Aeolian Hall, New York city.

Farmington Photo-Play Company, Farmington, N. Y.—Motion pictures. Capital, \$5,000. Directors: Catherine Heissmann, John A. Heissmann, Erich Borsch, Farmington, N. Y.

Mexican War Film Corporation, New York City.—To produce and present motion pictures. Capital, \$50,000. Directors: Florence Lipnick, Katherine Wager, William Lyman, 55 Liberty Street, New York city.

HARRY CAREY WITH PROGRESSIVE

The Progressive Motion Picture Corporation of New York is producing at its City Island studio a screen version of Harry D. Carey's sensational dramatic play, *The Master Crackman*.

Mr. Carey, who is directing the production and is playing the title-role, was leading man with the American Biograph Company, where he earned an enviable reputation in the photoplay world. His personality is so strong and his work has so much individuality that in portraying underworld characters he ranks alone.

In *The Master Crackman*, Mr. Carey has an opportunity to bring out the best of his talents, and the many thrilling situations are made the most of by him.

He is supported by a strong cast, including Fern Foster, Juliette Day, Marjorie Garner, Louis Morrell, Bedford Burnet, William H. Power, Herbert Russell, and Gregory Allen.

The camera man filming *The Master Crackman* is David Gobbett, who filmed the Buffalo Jones Expedition in South Africa, and represented the Pathé Weekly in the Balkan War.

The picture will be released about May 1.

WITH THE FILM MEN

BONAVITA IN FILMS

Famous Lion Tamer Ready to Enter Picture Game Again

Captain Jack Bonavita is anxious to get back into the picture game, according to a dispatch just received from Tampa, Fla., where he has been working his lions during the Winter months. As a lion tamer and trainer of wild animals, Bonavita has been in a class by himself for many years. When he was with the great *Bostock* arena at Dreamland, Coney Island, Bonavita worked thirty-seven savage lions at one time and in one cage. He is the only man in the world to have performed this feat. It was during this engagement that Bonavita was attacked by "Brutus," an untamable forest-bred lion, and had his right arm so badly mangled that it had to be amputated at the shoulder. About a year ago "Brutus" made a second attack, and it was feared for a time that the intrepid trainer would lose his one remaining arm as a result.

Nicholas Power, who has been touring Europe on his first vacation in fifteen years, arrived home on the *Afternoon Tuesday* morning.

The State Film Company, who are handling State rights for southern New Jersey, report that feature bookings are particularly good. W. W. Hines and David Young are the guiding spirits.

Thanks, Ed Mock, for that promise of grape juice during the convention. But remember, old top, there is a distinction between grape juice and grape juice, and I may fall off the water wagon with a splash between now and then. Does the bet go either way?

Bert Ennis squandered several cents for postcards, last week, to let us know that he was picking up business for the *Belair* Company. But you didn't mail me any "ad" copy, Bert.

As a compliment to John Bunny, who closed at the *Vitagraph* Theater, last Saturday, a number of his fellow members of the Screen Club attended the Wednesday night performance.

Orlando C. Morningstar, for several years world's champion billiardist, arrived in New York Monday to complete some motion-picture negotiations before the billiard tournament next week. F. J. B.

LEAGUE'S ACTIVITY

Exhibitors Preparing for Dayton Convention—Many New Members

DARTON (Special).—The Special Committee of the Second International Exposition of Arts held a meeting in Dayton, Ohio, at their headquarters last week.

M. A. Neff, Cincinnati, Ohio; Mr. G. H. Wiley, Kansas City, Mo.; Mr. Irene Parker, Covington, Ky.; P. J. Jeup, Detroit, Mich.; Mr. Clem Kerr, Dayton, Ohio; Mr. W. R. Wilson, Columbus, Ohio, were present.

They transacted a large amount of business. The convention was discussed from every standpoint, and a complete and thorough understanding was decided upon in regard to the management of the convention, and every point was unanimously decided after a thorough discussion.

The committee attended a big smoker given by Dayton Local No. 5. Every exhibitor in Dayton now belongs to the league. Thirty-seven members of the local were present at the smoker. When the members were seated, the president of Local No. 5, Mr. W. Bayner, turned the meeting over to President Neff. In accepting the honor, Mr. Neff delivered a short address upon the benefits to be derived from organization and co-operation. The address was well received and enthusiastically applauded.

President Neff has called a convention for the State of Indiana, to meet on Tuesday, June 2.

West Virginia has added fifty new members to the league in the past three weeks through the splendid work of Mr. M. A. Sybert of Moundsville, the State secretary, and the co-operation of President A. G. Frohme, of Wheeling. Fifty-two new members have been added to the Illinois State branch within the past thirty days. Over half of the exhibitors of North and South Carolina have joined the league within the last thirty days. Ohio added ten new members to their league in the last two weeks.



SCENES FROM STELLAR FEATURE COMPANY'S PRODUCTION OF "FORGIVEN," OR, "THE JACK O' DIAMONDS."

"THE BANKER'S DAUGHTER"

FIVE PARTS

By BRONSON HOWARD

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FEATURES ON THE MARKET

General Film Company

The Gambler (Lubin). Five reels. May 4.
A Militant Suffragette (Pathé). Five parts.
April 21.

Hart's Heritage (Pathé). Three reels. April 9.

The Ghost (Pathé). Three reels. April 18.
Officer Jim (Lubin). Three reels. April 20.

The Daughters of Men (Lubin). Five reels.
April 22.

A Million Bid (Vitagraph). Five reels.

Goodness Gracious (Vitagraph). Three reels.

The Boer War (Kalem). Five reels.

Wolfe; or, the Conquest of Quebec (Kalem).
Five reels.

The Death Sign at High Noon (Kalem). Three
reels.

Francis Marion (Kalem). Three reels.

The Other Half of the Note (Kalem). Three
reels.

A Celebrated Case (Kalem). Four reels.

The Philanthropist (Kalem). Three reels.

The Night Riders of Petersham (Vitagraph).
Three reels.

Judith of Bethulia (Biograph). Four reels.

Lost in Mid-Ocean (Vitagraph). Three reels.

Germinia (Pathé). Five reels.

Through Fire to Fortune (Lubin). Five reels.

The Lion and the Mouse (Lubin). Six reels.

The Battle of Shiloh (Lubin). Four reels.

The Third Degree (Lubin). Four reels.

Thor. Lord of the Jungles (Selig). Three reels.

Mutual Film Company

Imar the Servitor (New Majestic). Four reels.

Cardinal Richelieu's Ward (Thanhouser). Four
reels.

The Battle of the Sexes (R. & M.). Four reels.

Mexican War Pictures.

Seeing South America with Roosevelt.

The Gangsters of New York (R. & M.). Four
reels.

Joseph in the Land of Egypt (Thanhouser).
Four reels.

The Great Leap (R. & M.). Four reels.

Buy Blas (New Majestic). Three reels.

Froo-Froo (Thanhouser). Four reels.

Universal Film Company

Lucille Love. (Series.)

Samson. Six reels.

The Spy. Four reels.

Washington in Valley Forge. Four reels.

Won in the Clouds. Three reels.

Merchant of Venice. Four reels.

Absinthe. Four reels.

Electie

War is Hell. Four reels. May 1.

Jealousy. Four reels. April 20.

Loyalty. Five reels.

Perils of Pauline. Three reels.

Napoleon. Five reels.

The Reckoning. Four reels.

Esther. Three reels.

Gaumont

At the Hour of Dawn. Three reels.

The Three Shadows. Three reels.

Fantasma.

The Better Man. Three reels.

The Judgment of the Jungle. Three reels.

Famous Players Film Company

The Brute. Four reels. April 27.
The Redemption of David Garrow. Four reels.
April 28.

They're in the Storm Country. Five reels.

Clothes. Four reels.

A Good Little Devil. Five reels.

The Pride of Jennie. Four reels.

Hearts Adrift. Four reels.

Marion Leonard Features

The Awakening of Donna Iglesia. Three reels.

The Rose of Yesterday. Three reels.

All Star Company

In Missouri. Five reels.

Pat in Hell. One reel.

Checkers. One reel.

Soldiers of Fortune. One reel.

Arizona. One reel.

Jesse L. Lasky Feature Co.

Brownie's Millions. Five reels.

The Squaw Man. One reel.

Life Photo Film Corporation

The Banker's Daughter.

LICENSED FILM RELEASES

Monday, April 20.

(Bio.) The Star. Dr.

(Edison) The Adventure of the Stolen Papers. Four parts. Com.

(Kalem) The Octavians Amateur Detective Series. Com.

(Kalem) The Secret Formula. Two parts. Dr.

(Selig) Harry as a Guardian Angel. Com.

(Selig) Handsome Harry Minds the Shop. Com.

(Selig) Pathé's Weekly. No. 32. 1914.

(Selig) The Adventures of Kathlyn. No. 9. The Bigfoot. Mutual. Two parts. Dr.

(Selig) Heart-Beats. News Pictorial. No. 17.

(Vita) Sonny Jim at the North Pole. Dr.

Tuesday, April 21.

(Cines) Her False Friend. Two parts. Dr.

(Edison) The Hunted Dad. Second Story of The Man Who Disappeared. Dr.

(Edison) The Spirit of the Machine. Dr.

(Edison) Outwitting Dad. Com.

(Edison) The Rubber Duck. Com.

(Pathé) Whiffles Huzzis the Swag. Com.

(Pathé) Straw Hat Industry in Piccole. Ind.

(Selig) The Second Wife. Dr.

(Vita) The Spirit and the Clay. Two parts. Dr.

Wednesday, April 22.

(Edison) When East Met West in Boston. Com.

(Edison) Wrong All Around. Dr.

(Kalem) Grey Eagle's Last Stand. Two parts. Dr.

(Lubin) The Kinglike Bubble. Two parts. Dr.

(Pathé) Colonel House Liar in Mexico. One reel.

(Pathé) Siamese Customs. Indo-China. One reel.

(Selig) The Last Man's Club. Dr.

(Vita) Fanny's Melodrama. Com.-Dr.

Thursday, April 23.

(Bio.) A Man in the House. Com.

(Bio.) The Tango Flat. Com.

(Bio.) Slippery Slim and the Stork. Com.

(Lubin) The Death Warrant. Two parts. Dr.

(Selig) Winky Willie and the Cherries. Com.

(Selig) Harry Bill's Bustle Makes Everyone Hustle. Com.

(Pathé) Pathé's Weekly. No. 33. 1914.

(Pathé) The Tango Craze. Two parts. Com.

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(Gold Seal) Lucille Love. The Girl of Mystery series No. 2. Two reels. Dr.

(Crystal) Charlie's Rival. Com.

(Crystal) Si Fata One Over. Com.

(Univ. Imp.) When Universal Do Not. Com.

(Selig) Saturday, April 25.

(Bio.) Brute Force. Two parts. Dr.

(Edison) On the Brights. Sixth of the Dolly of the Dallies series. Dr.

(Selig) Bronco Billy. Gunman. Dr.

(Selig) Little Stretch. Com.

(Selig) A Dream of the Circus. Com.

(Pathé) Breaking Even. Two parts. Com.

(Vita) Her Great Scop. Two parts. Dr.

(Selig) Miss Nobody from Nowhere. Two reels. Dr.

(Edison) Title not decided.

(Tuesday, April 25.

(Gold Seal) Lucille Love. The Girl of Mystery series No. 3. Two reels. Dr.

(Crystal) Charlie's Rival. Com.

(Crystal) Si Fata One Over. Com.

(Univ. Imp.) When Universal Do Not. Com.

(Selig) Wednesday, April 26.

(Bio.) The Fruit of Evil. Dr.

(Joker) The Sharpen Want a Job. Com.

(Selig) In the Shadow of the Moon. Two parts. Dr.

(Univ.) Animated Weekly. No. 111. Com.

(Thursday, April 27.

(Imp.) The Stranger at Hickory Nut Gap. Dr.

(Selig) Blood from the Gables. Dr.

(Selig) Star and Vengeance. Two parts. Com.

(Frontier) A Neighborly Quarrel. Com.

(Friday, April 28.

(Imp.) The Stranger at Hickory Nut Gap. Dr.

(Selig) Blood from the Gables. Dr.

(Selig) Star and Vengeance. Two parts. Dr.

(Selig) The Daughter of a Creek. Three reels. Dr.

(Selig) Saturday, April 29.

(Joker) Title undecided.

(Frontier) Nugget Nell's Ward. Dr.

(161 Blous) Old California. Two parts. Dr.

Excelsior

HATCHING

UNIVERSAL FILM RELEASES

Monday, April 20.

(Keystone) The Lion. Dr.

FEATURE FILMS OF THE WEEK

Lubin Films "The Gamblers"—"Officer Jim" Stirring Melodrama—"Brewster's Millions" Scores—"Forgiven"—"The Treasure of Abdar Rahman" Novel Pathé

"THE GAMBLERS"

Five-Reel Motion Picture Adaptation of Charles Klein's Play of the Same Name, Produced Under the Direction of George Terwilliger, and Released by the Lubin Company May 4.

Wilbur Emerson George Soule Spencer
His Father Will Turner
George Cowper Gaston Bell
James Emerson Lillian Leslie
Catherine Darwin Marie Metcalfe
Ethel Clayton Ethel Clayton
Hicks Kempson Green
Wright Tom Gilbert Ely
Giles Baymond Jack Ridgeway

The theme of *The Gamblers*, which was produced on the stage four years ago, comes to us to-day in the motion picture form with all the strength of timelessness. High finance and its devious ways, skillfully woven with an absorbing love story, is a combination that holds out the same fascinating promise as ever. We are assured of meeting on the screen people who will do things, who will grasp our interest and hold it with a counterplay of exciting situations, and who will settle all debts at the end just as we wish them to be settled. These points we expect and these we receive in full measure in *The Gamblers*.

As to development, *The Gamblers* gets off to a slow start, and at times lags for a few moments until the forward movement is resumed. But these are the faults of the play itself, and it is largely to the credit of the producer that they do not obtrude themselves more forcibly in the motion picture. The director has achieved his purpose when, as in this picture, he gives us a sufficiently strong framework to lead logically and interestingly up to the big scene of Emerson's entry into the home of Catherine Darwin, with the intent of stealing the incriminating notes and the unexpected return of Darwin, whose jealousy prompts him to take a vicious view of the situation. Able direction has taken full advantage of this situation in the Lubin film, and little more can be asked.

The Gamblers benefits by a cast of players that is of rare excellence. As a company, there is not a weak link; it is an aggregation of untold possibilities. Ethel Clayton gives an interpretation that could not be surpassed. There are few actresses on the screen who combine natural charm with the intelligence, confidence, and sincerity evident in Miss Clayton's work. She grasps to the full the opportunities of the role of Catherine Darwin, created by Jane Cowl. Earl Metcalfe leaves a vivid impression of James Darwin, some of the best work we have yet seen by this capable actor. As Wilbur Emerson, George Soule Spencer gives a clear-cut portrayal, rising fully to the big moments, and at all times making a rather unnatural role fairly convincing. Only one trivial flaw may be found in his interpretation—the presence of slight mannerisms in the way of gestures. Gaston Bell, Will Turner, and Lillian Leslie are other bright points in the strong cast.

The direction is at all times capable, and occasionally worthy of several superlatives. The settings are adequate, while the photography is entirely satisfactory. For purposes of completeness it might be well to recount the story briefly. Wilbur Emerson's illegal use of his bank's funds results in a Federal investigation, directed by James Darwin. The latter's wife, Catherine, was formerly in love with Emerson, but had given him up because he seemed centered too strongly on his business affairs. One of the bank directors turns State's evidence and, in Darwin's absence, leaves the incriminating papers at his home. Emerson learns of this and stealthily enters the house, and is about to secure the papers when Catherine comes into the room. There is a strong scene, which reaches its height when Darwin returns, summoned by detectives who have been shadowing Emerson. Incident piles upon incident, but finally Emerson takes all the blame in order to save his father and fellow-directors and Catherine, who is about to be divorced by Darwin, assures him that she will be waiting when the sentence is served.

W.

"OFFICER JIM"

Three-Reel Drama by Lawrence McCloskey, Produced under the Direction of John Ince, and Released by the Lubin Company April 20.

Officer Jim John B. Ince
Margaret Rosetta Brice
Davis Douglas Sibley
Mrs. Wilson Jean Armour
Hector Charles Kelly
Maid Frankie Mann

Frank, healthy, swift-moving melodrama is *Officer Jim*; the kind that gets into its stride within the first fifty feet of film and moves with steadily increasing speed clear to the end. Editor McCloskey has taken red-blooded characters of ordinary clay, all of whom have a place in the acquaintances of the average photoplay spectator. There is *Officer Jim*, true to type, and living for only his duty and his little wife, Margaret. The latter, well-meaning but blundering in her innocence, as evidenced by her becoming friendly with Davis, the gambler, in the belief that small bets may result in increasing Jim's savings.

With these human characters Mr. McCloskey has woven a story that, while it may at times betray its melodramatic ante-



PATHÉ'S "THE TREASURE OF ABDAR RAHMAN."

Four-Reel Feature, Released April 20.

cedents, at all times holds our sympathy and interest, gives us several really gripping thrills, and, all in all, more than achieves its purpose. We wager that even the most sated of photoplay audiences will be affected by the scene in the raided gambling house when Officer Jim confronts his wife, who had been brought there by Davis with the promise that "here she could retrieve her losses and so then be able to stop gambling." But this dramatic moment, and the one later in the courtroom, when Officer Jim's testimony convicts his wife, are but a taste of what is to follow. There is an entirely original shock when we see Officer Jim wrestling on the roof's edge with a burglar to whom he is handcuffed. The burglar falls back over the edge of the roof, and, for what seems an interminable time, we see him dangling in mid-air, while momentarily we expect Officer Jim to be pulled over, too. To relieve your suspense, I may as well tell you that help arrives in time for Jim. Then there are the final spectacular scenes when the village sinks into the mine; this time not original soley because Lubin has done it once before.

After the divorce caused by Margaret's arrest in the gambling house, she attempts to earn a living by sweatshop work; but the struggle is too keen, and she finally consents to marry Davis. They are living for a while in luxury on the proceeds of Davis's dealings with crooks; but this ceases when Jim raids the house, leading up to the roof scene above described. Davis and Margaret later turn up in a mining village, but hard work does not agree with the gambler and he returns to the city, leaving Margaret and their baby in the village. Davis gets in a mix-up, and Officer Jim is on hand at his death to hear the confession of Margaret's innocence. Jim starts for Margaret's home, again proving to be on hand when needed, for his arrival is coincident with the sinking of the village into the mine. There is a wonderfully realistic fire scene, Jim rescuing the baby, only to find later that his effort is in vain, for the child is dead. The past is buried, and Margaret and Jim begin a new life.

John Ince is humanly convincing as Officer Jim, while Rosetta Brice gives a sincere characterization in a role for which she is well cast. As Davis, the gambler, Douglas Sibley succeeds in giving us a sharply drawn type, a fine bit of acting. W.

"BREWSTER'S MILLIONS"

Five-Reel Film Adaptation of the Play of the Same Name. Produced by the Jesse L. Lasky Feature Play Company, Directors Cecil B. De Mille and Oscar C. Apfel.

Monty Brewster Edward Abbeles
Peggy Gray Wilfred Kingston
Peter Brewster Josephine Sargent
James Bedwick Sydney Tamm
Louise Bedwick Miss Bartholomew
Miss Gray Mabel Van Buren
Directors De Mille and Apfel

De Mille and Apfel comprise a winning team. What one doesn't think of, the other apparently does, thereby making it clear that in filmdom, as elsewhere, two heads are better than one. Only a few weeks ago they scored very emphatically with *The Squaw Man*, and now, turning from drama to comedy, they are ready to show how laughs may be shifted from the stage to the screen without loss of vitality. A first-morning audience recently had a look at *Brewster's Millions* in Carnegie Lyceum. It laughed, it applauded, it enthused. Also it compared the first and second Lasky productions, allowing, of course, for their being quite dissimilar, and concluded that Directors De Mille and Apfel are on the upward path. As a photoplay production, the comedy is the finer work of the two. Inter-

est is wonderfully well sustained, there is considerable variety in the settings, the laughs start soon after the introduction of Monty and continue in welcome number, and the photography is flawless.

Mention of the photography suggests a word of praise for the projection at Carnegie Lyceum, so unlike that frequently encountered at private showings. For once, it was possible to see a film at its best—sharply focused and steady. The result was applause when particularly attractive scenes were flashed on the screen. Maybe photography in *The Squaw Man* was just as clear, but the first audience at the Long acre Theater had scant opportunity to enjoy it.

Of course, the virtues of a production cannot be expressed in one word; but there is a temptation to seek the predominant quality which gives *Brewster's Millions* its unusual appeal. Strictly speaking, it is farce, though not in the motion picture usage of the word. The exaggerations are no greater than in the original stage version. It is distinguished from the conventional film comedy by the absence of lapses into stage business akin to horse play. Then there seems to have been a careful avoidance of stereotyped situations which directors have found by experience are good for laughs. Love scenes are conspicuously scarce, and most of the settings impress the spectator as being unlike what he has seen before in pictures. This is a really notable quality, for settings, reminiscent of previous productions, as they so frequently are, lose their attraction for the eye. Evidently it was assumed that the best way to make a good comedy out of *Brewster's Millions* was to adhere as closely to the original text and spirit as the exigencies of pictures permitted. In seeking for the keynotes of the comedy, then, we would hazard genuineness. Sincere acting, a careful working up to and presentation of the situations and substantial staging bear out the illusion of genuine people in very amusing predicaments. An audience does not have to bury its good sense before resurrecting a laugh.

In justice to the place Edward Abbeles occupies in the performance, his name should have been mentioned before this. He played the part of Monty in the original stage production, and for the time being has revived his stellar prominence. Among other things, he aids in disproving the fallacious theory that a competent stage actor is apt to miss fire on the screen. We imagine that he acts the part very much as he did on the stage, gaining his points by facial expressions and little gestures that aid in signifying joy or dismay. Wise direction kept him close enough to the camera to make his suggestive playing carry. There are scenes, like that in which Monty learns that he must spend \$1,000,000 in one year in order to inherit \$7,000,000, which depend for their humor entirely upon the way they are handled. Mr. Abbeles did such a capital bit of work in the scene mentioned that the audience first laughed, then applauded.

In some respects, the story of Monty and his millions is better suited to the screen than the stage. So many incidents of the young man's reckless expenditure can only be talked about on the stage, whereas they can be pictured on the screen. Take, for instance, the scene in which Monty purposefully stalls his automobile in front of a freight train and joyfully watches it being smashed to junk, thereby diminishing his bothersome million. Or, the realistically presented prize fight in which the millionaire inadvertently bets on the winner. Or, the scenes on Monty's yacht that eventually becomes his fortunate ruin. These and many more are excellent material for an elaborate photoplay of great variety. Action is so brisk and changes in location are so frequent that there is no danger of an audience becoming wearied of monotony.

The story opens with the misfortune that befalls Monty's parents, who are disinherited by Peter Brewster. Later we see their son as a boy, whose favorite playmate is Peggy, and then the familiar story begins with the introduction of Monty as a youth just out of college. The manner in which he spent a million and won Peggy is too well known to require repetition. A competent cast supports Mr. Abbeles in a photoplay that is expensive, and what is more important, truly artistic comedy. D.

"THE TREASURE OF ABDAR RAHMAN"

Four-Reel Pathé Drama, to be Released Through the General Film Company's Special Feature Service, April 20.

Distinction may be claimed for this film on three separate counts—there is no love interest, the action is centered in an unusual period and place, Morocco in 1812, and the pictures were taken in locations that, for the purpose, could not be equalled in this country. And in making the assertion we have not forgotten that California exists to ease the trials of producers. Whether or not *The Treasure of Abdar Rahman* was photographed in Morocco is of no consequence, for the imitation, if such it be, is accurate enough to defy detection. The sheer beauty of the scenes, all perfectly photographed, cannot fail to delight an audience. When buildings are used they appear solid and architecturally correct; the players, in costume and make-up, hide every trace of modern Europe, and the principal parts are presented by good types.

While the first merit of the film lies in its extraordinarily fine production, the story is sufficiently entertaining, without, as previously mentioned, offering the affair of a pair of lovers. It is the romance of a treasure, such as might be encountered in the Arabian Nights. We follow the fate of the treasure through long years, after which we leave it in the most unexpected place. To have left it anywhere else, or under different guardianship, would have been an artistic mistake. It is an Arabian Nights conclusion, at once surprising and satisfactory.

As ransom for his daughter, made captive by a powerful Sheik, Abdar Rahman parts with jewels of great value, which the Sheik buries in a graveyard, recording their exact location in cipher that he places in a Koran box. Intent on regaining the treasure, Abdar Rahman leads his tribe of Arabs in an attack on the Sheik, who is killed after a stubborn fight in the rooms of the palace and the surrounding gardens. A dishonest slave escapes with the Koran box, but he falls down a cliff to his death and the box lodges in a crevice in the rocks.

Three hundred years have passed and the French occupy Morocco. The box is unearthed by a poor woman, who sells it to an army officer. When he discovers the cipher, and is unable to comprehend it, he applies to a Taleb for an interpretation, which the Taleb sends, but not until he has made plans for securing the jewels himself. There is a race to the old graveyard; the Taleb arrives first, digs up the chest and seems destined to elide capture. We see him standing with the treasure, secure in the belief that he has escaped his pursuers. Behind him and on either side rise high cliffs of jagged rock. A frightened look passes over his face, he drops the chest and disappears in panic-stricken flight up a defile in the rocks. Lions walk on the scene, four or five in all, and one majestic creature stands guard over the treasure of Abdar Rahman, that is not intended for man. As presented here, it is an admirable climax in keeping with the spirit of the production. Photoplays of this nature, or of equal artistic merit, are rare. D.

"FORGIVEN, OR THE JACK O' DIAMONDS"

Six-Reel Drama Based on a Play of the Same Name. Produced by the Stellar Photoplay Company. William Robert Daly, Director.

John Diamond Edwin Forsberg
Willard Graham Frederick Burton
Daniel Peabody Luke J. Loring
Frank Panham Hector Dion
Pedro Sanchez Daniel Berroa
Annie Denison Caroline French
Carmella Denison Rice Allen
Leonie Diamond Priscilla Brannet
Little Leonie Lois Alexander

Farther back than the stage memories of most of us extend, Frederick Bryton was winning fame and a bank account by introducing *The Jack O'Diamonds* to residents of the United States, all the way from Maine to California. That was before our playwrights and novelists had formed the habit of idealizing crooks and gamblers; yet everybody found so much to like in the genial personality of John Diamond that they were ready to overlook his little failing of making a living at the card table. There was a rough, very human sort of goodness about him that always did and probably always will attract an audience, whether the qualities are revealed on the stage or the screen. No doubt the Stellar Photoplay Company realized as much when it resurrected old *Jack O'Diamonds* from an honorable grave.

It was a good idea, and following a sce-

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pario written by Bennett Musson, Director Daly has produced a satisfactory photoplay, though in no sense a remarkable one. The story is there, the characters are clearly drawn in appropriate settings and dramatic moments are occasionally realized; but a film must have a lot of strength to warrant the use of six reels. There is always danger of falling into narrative that does not serve a necessary function in advancing the story, and that being the case, it is better eliminated. It would be a simple matter to cut one reel out of this production without sacrificing any of its good points.

Granting the need for a proper exposition in which the characters are introduced, it seems that too much space has been devoted to the trip to Florida, with which the story opens. Much of this could be omitted without excluding the salient features—the meeting of the various people destined to figure in the action, Jack O'Diamonds at the card table winning back the money that Graham foolishly lost, and the rescue of the child that falls overboard. The comedy relief in Daniel Peabody's wooing of Aunt Cordelia is not particularly successful.

The second reel, that finds the party at St. Augustine, moves more rapidly. We learn that Graham is a cad, responsible for the ruination of Popham, and that he is determined to spoil the romance of Jack O'Diamonds and Annie. During Jack's account of how he came to be a gambler, there is an excellent scene of a horse race. After a lapse of seven years Jack and Annie are married, and true to his promise, the reformed gambler has given up cards entirely. Graham causes his discharge from the railroad office where he is employed, and finally brings about a break between husband and wife. Annie goes away with their child, Leonie, to become a village school teacher, whereas Jack settles on a cattle ranch, and ten years later is wealthy.

The strongest drama and the most effective suspense in the film are found in the events preceding the reunion of the estranged pair, which include a proposed duel between Jack and Graham. As it happens, there is no duel, because Popham settles the argument by shooting Graham in time to save Jack from being stabbed in the back by a Mexican supporter of his adversary. These scenes are skillfully arranged and well acted, as is the rest of the film, for that matter.

Edwin Forsberg presents a most likable figure in the person of Jack O'Diamonds. His personality suits the rôle and he plays with sympathy and force. Caroline French makes a delightful Annie, Luke J. Loring is a good type for Daniel Peabody, as is Ricca Allen in the rôle of Aunt Cordelia. Frederick Burton is not quite so successful in his playing of Graham. Photography is

usually clear, but at times it appears that the camera was not placed to the best advantage.

"THE MASTER CRIMINAL"

Four-Reel Production Based on a Novel by Honore de Balzac. Released by the World Special Film Corporation.

Jacques Collin Jacques Collin
Virginia Corsetti Mrs. Jones Alvaro
Jacqueline Collin Mrs. Albany
Lucien de Rubempré Mr. Guido
Corentin Mr. Gouset
Mother Gobbeck Marie Daunay

Like most French films of feature pretensions, this one indicates an expensive production, to which actors of recognized ability contributed. Almost without exception, the players in the principal roles were recruited from the leading theaters in Paris. Being trained artists they were able to imagine the characters of Balzac, as he described them, and what is more to the point, make use of their knowledge on the screen. Quite apart from the interest excited by the story, it is a treat to see the creations of Balzac brought to life in such a telling fashion. Costumes, make-up and mannerisms are in the spirit of the original text. Then the settings are very fine, giving the impression of depth and solidity in the interiors, whereas the exteriors reveal particularly picturesque spots in a beautiful country. Save that some of the film is marred by static, there is no fault to find with the photography.

Jacques Collin, alias Vautrin, alias Count Don Carlos Heriers, is the master criminal and an irresistibly masterful one he is. His escapes are marvelous and ordinary mortals are but weaklings before his powerful body and stupendous mind. But Corentin, a detective with the tenacity of a bulldog, refuses to recognize defeat at the hands of Jacques. When the master criminal escapes from the penitentiary and under the name of Vautrin, masquerades as a respectable citizen, Corentin keeps on his trail until the convict is under arrest again. Once more he escapes, and passing as Count Don Carlos Heriers, soon has two valuable tools in the persons of Lucien and his sweetheart, Esther.

There are plots and counterplots, while always lurking in the background, ready to take advantage of the first slip, is the indomitable Corentin. In the end Jacques is trapped and broken in spirit when he hears of the suicide of Lucien. But this time his talents are not going to waste behind prison walls, for Paris needs a resourceful chief of police. Jacques gets the place.

The story moves rapidly and offers plenty of surprises. Moreover, the artistic quality of the production is high.

KING BAGGOT

A FACE AS WELL-KNOWN AS THAT OF
THE MAN IN THE MOON

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DIRECTION OF HARRY C. MYERS, LUBIN FILMS

Current Releases: The Drug Terror—6 parts; Madam Capatti—2 parts

J. SEARLE DAWLEY

Director—Famous Players Film Co.
Current Releases: THE PRIDE OF JENNICO—Feb. 20th

ROSETTA BRICE

LEADS LUBIN PHOTOPLAYS

Current Releases: The Mansion of Saks—3 parts; Officer Stew—3 parts
Will Blood Tell? In the Northland—3 parts

JEROME STERNBERG



BIOGRAPH FILMS



FOR THE WEEK COMMENCING APRIL 20th, 1914

MONDAY

THURSDAY

SATURDAY



THE SCAR

The Italian Woman Fails to Understand the Persistency of the Professional American Woman

THE TANGO FLAT and A MAN IN THE HOUSE

Farce Comedies

BRUTE FORCE

The Great Law of Necessity Has Ever Driven Man
On to Progress Since Evolution Began

In Two Parts

BIOGRAPH COMPANY NEW YORK

REVIEWS OF LICENSED FILMS



When a Woman Guides (Biograph, April 9).—A subject of contemporaneous interest in city life—the relation of politicians to evil influences—is sincerely treated in this drama. There is a direct, reasonable story, without many plot complications, to be sure, but sufficient to hold the attention. The director was particularly fortunate in having actors of the right type for the mayor and the political bosses, who take a prominent place in the action. The mayor, in particular, presents the style of man one would expect to find managing the "clean-up" bill, even at the sacrifice of his future career. The significance of the title is found in the important part, Mary Van Buren, president of the Women's League, plays in determining the mayor's actions. She comes home to visit the tenements and Judge confides for himself, but he hesitates. Then she leaves a wealthy home to stay among the poor, and eventually the mayor visits her in a tenement, believing that she always lives there. He is impressed by the need for reform, and signs the "clean-up" bill, despite the protest of the women, who have an interest in the property. We infer that his future is jeopardized, but he wins the love of a woman that is very much worth while. In all matters of production the Biograph is efficient.

The Five Jugglers (Selig, April 9).—W. E. Wing, the author of this scenario, deserved a fresh dramatic situation. That it is far-fetched does not prevent the enjoyment excited by a good story. For, granting the original premise, it is a good story. Interesting and adequately developed. Alberti, an artist, becomes a favorite among society women, and he has a little play by which he makes art pay. We see it in operation in the case of Mrs. Leavitt. She is delighted at the idea of having her portrait painted, and poses for Alberti. After she goes, the artist's wife takes the same pose, with the quite important difference that she is nude. The audience sees only the back of the nude, and the woman, and the summation is sufficient. Then an underground body is attacked to Mrs. Leavitt's house (in the portrait) and the artist offers to sell it to the husband for \$10,000. His blackmailing scheme brings him a sound beating and finally arrest, but before this happens the curiosity of the spectator is very nicely aroused. Clear photography, rich settings, and sincere acting contribute much to the film.

Snakeville's New Sheriff (Keseyay, April 9).—Judging by the number of laughs this burlesque receives in a crowded theater, it is a success. They are laughs obtained by familiar methods, except for one novel piece of business. A very timid man has been appointed sheriff with instructions to capture Reno Bill, a notorious desperado. Instead of pursuing the criminal in the jungle of jungle and jungle, he barricots to enter it. But Reno Bill was there before him, and, having bound the sheriff hand and foot, he drinks so heavily of the rum that he falls asleep. Unlike that of most men in the jungle, the jaw of Reno Bill moves up and down with precision and force. No great is the force, in fact, that when the sheriff holds the rope which binds his hands in the sleeping man's mouth, the strands are cut. Then it is a simple matter for him to capture Reno Bill, thereby winning the admiration of his fellow

townsmen. The film is carefully produced and adequately acted with Harry Todd, Victor Porte, and True Boardman in the cast.

Her Grandmother's Wedding Dress (Edison, May 1).—One of the uses to which the film adapts itself better than to any other, is the use of the vision to point a moral in the story. This, of course, has all been done before, but in the present one-reel drama it comes home with undeniable vigor. The girl happens into the attic, where she finds the wedding dress belonging to her grandmother. This causes the vision to be thrown upon the screen, which helps her in deciding her own course in life. Jessie Larnet not only wrote the script, but also plays the girl with a satisfaction inspired by the fact that in furnishing the plot she probably had herself in mind. George Loring staged the play, with Mrs. Wallace Erskine, Edwin Clark, Ben Wilson, Cora Williams, and Harry Rydine in the cast. It is staged in an able manner, and as an example of heart interest will be up to the average of its kind.

A Fugitive from Justice (Edison, April 29).—A rattling good scenario, which includes a story that is a still better story than the shell of the plot. The only comment is that it is a mite too fortuitous in some of its occurrences for popular credence, otherwise why this one-reel drama of the North has been manufactured is worthy of the highest merit in every sense. Taking advantage of a heavy fall of snow, the company staged the picture with the atmosphere of Canada in every scene. Preston Kendall is the producer, with Bill Milford as his editor and leading lady. Richard Neill, Harry Wilson, and Nellie Grant are the principals. The new school mistress arrives in the little settlement, and is a great favorite with the men. A certain trapper is one of the favored, and she arranges to have him call that evening. Then she plans to have the sheriff call at the same time, for she is a Secret Service operator after the trapper for that. The trapper arrives first, and proposes, but first sits down and tells her the whole story of his life. The gist of it is that he sacrificed himself for his brother, and this so moves her that she relents and hides him when the sheriff arrives. At first he is dumfounded by her duplicity, but later forgives her, and all is well.

In High Life (Edison, April 27).—The art in the Wood B. Wedd Series, picturing the ever-funny William Wadsworth in the title-role. As old as he is, he is the comical Arthur Houseman. With Mrs. G. J. Williams, in the cast. The scenario, as with the others, is by Mark Swan, with C. Jay Williams as the producer. While there is nothing that can give offense in the situation here known to the more critical minded, it also does not show anything that will give much amusement. It drags along well-known lines, until the very end where a funny situation in the dumbwaiter brings the audience down with roar of laughter. It is all very well pictured. Wood B. and his friend go to call on a stylish young lady. Neither of them are used to life in stylish quarters, and the mistakes they make at mealtimes and, in fact, at all times, are the subject of the plot until they are kicked out.

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the Prominent Dramatic Actor,
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by the noted dramatist,
FREDERIC ARNOLD KUMMER,
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DANIEL FROHMAN
Man. Director
EDWIN S. PORTER
Tech. Director

REVIEWS OF LICENSED FILMS



Batty Bill Wins a Baby (Metres, April 8).—Broad burlesque of a somewhat ingenuous nature that amuses an audience. A poor woman places a baby in Batty Bill's arms when he is not looking. From that time on, do what he will, he cannot get rid of the baby. He even throws it into a river, only to have the infant bounce out to safety and follow his steps. Trick photography has been skillfully used. On the rest with *Fine Feathers Make Fine Birds*. D.

Pathé's Weekly (April 9).—Among the most striking of the many interesting pictures in this issue are those of the new King of Albania; placing and exploding bombs in the iron ore mines at Lebanon, Pa., and dynamiting ice in a river in Russia. American and European subjects are well varied and photographed is clear.

Hearst-Selig Pictorial, No. 14 (April 4).—Continuing the exceptionally interesting series of up-to-the-minute pictures from all different parts of the world; a resume of the most important news items of the past week, well photographed, and chosen with discrimination. A duet between French dramatists, the famous of Ulster, Ireland, McGraw at Spring training and and scenes from the Mexican front are among the more prominent events. F.

Fine Feathers Make Fine Birds (Metres, April 8).—A good laugh is provided in this brief comedy on the road with *Batty Bill Wins a Baby*. Harry is so taken by a beautiful singer that he invites her for a visit at his country home. The man's wife offers no objection, but when she reads on a blotter the impression of a love note from her husband to the singer, it seems time to act. Her little plan results in the appropriation of the woman's wig and other articles of feminine adornment. Then a fire scare sends a bald and most unattractive woman into the arms of the disillusioned Harry. After that he is content to love his wife. The comedy is carefully staged and clearly photographed. Acting is spirited. D.

Cherry (Vitagraph, April 6).—With material like this we should be willing to see scenarios stretched out instead of condensed, as many of them should be. The incident is one taken from the novel, "Cherry," written by Booth Tarkington, and staged by James Young for the Vitagraph Company of America, with the permission of the Author's League of America.

The one acquainted with the spirit of the adventure herein presented, it will be a source of wonder that the management has succeeded in correctly interpreting not only the spirit, but also the setting. It is Colonial, and the spirit is melodramatic-farce. Lillian Walker, James Young, Etienne Girardot, L. Rogers Lytton, Hughie Mack, and William Quirk are the notable company that make the play presentable in the most minor character. Space forbids a more minute praise of the picture which it merits. It succeeds in its every feature. The young man arranges a mock hold-up of the stage coach, in which are the girl he loves and her father, and then rides in and rescues the two passengers. The girl is so fond that she care enough about her to go to all that trouble deserves her, even though the rival has told her all about the fake rescue. On a length with *Pups on a Rampage*. F.

Pathé's Weekly, No. 26 (April 6).—A resume of the latest news events, including the funeral of the editor Calmette, the troubles in Mexico, the awakening of the baseball fever, the sailing of the American golf experts for Europe, and other interesting and clearly reproduced events.

She Was a Peach (Lubin, April 4).—Shedding a clear light on a source of reprehensible action, this short comedy, sparkling with the spirit of humor, written by E. W. Sargent, and staged by A. Hotaling, is sufficient unto the day of average releases. It is not well photographed but succeeds in winning many a laugh with its action, and especially the wordplay of the subtitles. J. Gerald Hevener, Mac Hotel, Marguerite Ne Moyer, Myrtle Anderson, and M. Lawrence are the principals. We don't understand why it was necessary for the village to go from Florida to New York for a catchall full of hymn books, but that is the reason assigned, and in the city he meets a couple of peaches. When he gets back to the village the picture of one of them gives him away, and he is compelled to marry the old maid to insure silence on her part. On a length with *The Eyes Have It*.

The Eyes Have It (Lubin, April 4).—Country cops, in all their imaginary incompleteness and exaggeration of seedy aspect, give the flavor to this short split-reel farce. The simple arithmetic of the city streets are instructed by the captain not to be won in a saloon again. He catches one, and blackens his eye without seeing his face. The latter's wife then blackens the eyes of all the men on the force so that the captain cannot find the culprit. On the reel with *She Was a Peach*. E. W. Margent is the author, with A. Hotaling as the producer. J. Gerald Hevener, Mac Hotel, Lila Hotaling, James Levering, James Hodges, Raymond McKee, and Francis Ne Moyer are the cast. F.

Bill Tell, Pawnbroker (Biograph, April 4).—It does not strike one until afterward, in this split reel, burlesque farce, that one does not know what the plot was all about. This points out the fact that the characters were sufficient to amuse and hold the undivided attention of the audience. The subject is a pleasant variation in the everyday type of offerings. In that it is a species of mock magnificence of many decades ago. It has been sufficiently set in a clear and pleasing light. The minion of the king pawns his bow and arrow, and when the tax collector of the king finds it, the two inmates of the pawnshop are led forth, and, like William Tell, one is compelled to shoot the three apples (the sign of the pawnshop) from the hand of the other man. On a length with *Skelley's Birthday*. F.

Skelley's Birthday (Biograph, April 4).—Not a suggestion of higher humor, but the old reliable slapstick brand enlivens this short comedy in which the Skelleys want an Irishman for his son-in-law, and the daughter prefers a more dandified husband. The piece grasps the snickerish interest for its mirth and the respect for the way it has been staged and acted. On a length with *Bill Tell, Pawnbroker*.

When East Met West in Boston (Wilson, April 22).—What a funny place for the meeting is the first comment, but as it turns out there is a good reason for the meeting place, for it has in the first place given Marc McDermott a fine chance to display his abilities as the Professor of Sanscrit; and, accordingly, has caused the director, Walter Edwin,

to go to Boston only to get the proper railroad station, that is the South Station, when the characters in the play arrive in that city. Such expense and pains to have the settings exactly correct to the minutest detail is very praiseworthy, indeed. Aside from that the cast contained a number of well-known stars, such as Mary Fuller and Miriam Nesbit, not to mention Edward Earle and Mrs. Wallace Erskine. The scenario is by T. Spinner, and is a bit unusual, in that there is no love scene, nor an escape nor any action other than the confusion in the arrival of two girls, the one from England, and the other from Texas. Each was coming in response to a letter that came from a man she had never seen, and each was in the nature of a matrimonial trip. Then, on the arrival in Boston, the man mistake the girls, who have made friends on the train, which is where the title comes in, and in the final scene we are left to surmise that the chance meeting of the men with the wrong girls was the right solution after all.

All in the Air (Lubin, April 7).—Clear as glass as concerns the photography is the verdict for this short comedy, with the acrobatic actors taking the part of the three tramps. The principal part of the fun is the fact that the tramps fall off the apparatus. There are a few scenes in which are a number of poorly-handled supers. The three tramps find the apparatus belonging to the acrobatic troupe, and proceed to give a performance in the empty lot, but are finally chased out of town. On a length with *When East Met West*.

When Bally's Dances (Lubin, April 7).—This is hardly a refined comedy, but the Lubin manikin got into the picture (a dwarf) and added to the fun, and as there are a number of lusty laughs in it, it will probably be excused on that ground. The types, such as they are, were well played. Frances Ne Moyer, Frank Griffin, and Jerald Hevener are the principals in the skit. Produced by A. Hotaling. The tough girl is wooed by the tough guy, the bully, who puts the gentler youth forcefully out of his way. The latter, at the advice of the manikin, gets some sneezing powder, and feeds it to the bully until the latter is helpless. Then the youth, and later the manikin take their turns at getting revenge. Then the terrible tough girl turns to the conqueror. Linked with *All in the Air*.

The "Termite" (Pathé, April 8).—A short instructive picture of a foreign insect, partly like the bee and partly like the ant in its habits. It inhabits India, and is shown in its microscopic activity, and sufficient to fill the last part of the reel with *The Grafters*. F.

The Bargain Hunters (Metzay, April 8).—There were a thousand and one reasons why they could not eat the beans, and the one reason was that they had dropped their count in the dish. You see the couple were a pair of ne'er-do-wells and everything that she cooked went against the stomach. Not only that, but they were both of them a couple of inveterate bargain hunters, and some of the things that they picked up at cut prices caused them all kinds of trouble. Really that is all there is to the film, but as it contains the elements of humor, as one means of mirth after the other is used, and, as above all, the audience where we saw the picture was kept in a constant eruption of laughter, we do not hesitate in pronouncing the picture a decided hit. The story, aside from its humorous aspect, contains the germ of truth when it warns against the "termite" that the inexperienced are likely to pick up.

The Rube (Selig, April 8).—If you like football, this one-reel drama which has been built around the pictures of a big football game will hold your eager attention. The stands are filled with cheering enthusiasts as the big team crash into each other. The forward pass and other tricks are referred to. In fact, there is so much of the football game that, we, for a time, forgot the existence of a plot, as we took sides with the ones with the striped sweater. It was with a sigh of regret that the game ceased, and the hero, Clifford Bruce, is supposed to have made a touch-down. Then he goes back to the girl, who waits, and is no longer a clumsy rube in her eyes, but a very popular and desirable young man. Before he came to college he was all of that—clumsy, etc. The play was easy to set, but is not illuminated as clearly as we should wish to see. As a matter of fact, there is really very little to the plot; but the football game, for those who like that sport, will make you forget that we have unquenched affection to satiny. M. Farnum is the producer, with Marie Wintham, Maxwell Sargent, Katherine Bennett, and William Walcott also in the cast. F.

McGraff Cat (Vitagraph, April 8).—A play has been built around the cowardice of the little boy for the dark. "Say, Daddy Jim, it's awful dark up here." Later on, the little man, Bobby Connally, confesses to his dog, "Jeanne," that he takes a knife out of the drawer, on his way to bed, "Us might meet robbers." Blaine Stearns, in this wise, has made the matter in the subtitles count for the most, and by them has added greatly to this little episode of human interest. Teft Johnson staged it and acted the part of the father to Sonny-dar, with Dorothy Kelly as mother-dar. M. Farnum is the producer, with Marie Wintham, Maxwell Sargent, Katherine Bennett, and William Walcott also in the cast. F.

The Grafters (Pathé, April 8).—J. H. Bray is the creator of these pen music pictures. Six hundred feet of film is none too long of these really funny cartoons or pictures. Not that they are drawn any better than usual, but that the subject is better adapted to laughter than any we have seen for a long time. Honest—enjoyable, clean—and continuous laughter greets the picture as it shows the trials of a cat and two mice that graft about everything in the house. The "Termite," split with this subject, comes all too soon. F.

SELIG

**"Shotgun Jones"**

A Westerner of the "get-there" type, who is generous to his own undoing—still the stature of a real man. A play as lively as it is interesting.

IN TWO REELS

RELEASED APRIL 27th

April 28th "THE SCHOOLING OF MARY ANN"

A country girl is the winner in the race of life.

April 29th "THE PIRATES OF PEACOCK ALLEY"

Troubles along an indoor thoroughfare in a big city.

April 30th "LITTLE MISS BOUNTIFUL"

A Miss of five, takes to finance so furiously, she frightens her family.

May 1st "A KNIGHT OF TROUBLE"

Refused the house, the beau dons armor and makes a terrible clatter.

On the same reel with "THE PLOT THAT FAILED"

A wise mother-in-law "trims" her new son-in-law.

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REVIEWS OF FEATURE FILMS



The Root of Evil (Lotte, April 8).—The lack of money, rather than its presence, is the root of evil in this two-reel drama, that is now competing with other complications, save for the winning goods of the family. Patricia would have married Leonard, with whom she was in love, instead of the wealthy Judge, and then everybody concerned would have been spared a lot of worry. But as it stands we have an interesting, well acted and an appropriately staged photoplay, with the possible exception of the home of the professor, who is supposed to be in bad financial straits. Under the circumstances one would expect to find a modestly furnished house, not a mansion of some pretensions. After Patricia has married the Judge, Leonard goes to South America, leaving his invalid mother in care of the Judge's wife and the gardener's daughter. Patricia is unable to get money from her husband for the support of her family, so her brother is forced to visit a loan broker. The gardener, because he gambles, is caught in the clutches of the same broker, and Patricia, equally unfortunate, dabbles in Wall Street stocks and gets in a bad scrape. Leonard returns from South America and she asks him for aid. The gardener shoots the broker when he attempts to force his love on Hansi and then lets it appear that Patricia's brother is the murderer. By a rather clever dawdling of events, Leonard, who witnessed the shooting, is prevented from telling the facts without commanding the judge's wife. After a time, however, the truth of the affair is brought out, the broker forced to give up his Wall Street bet, the gardener ends a useless life by killing himself. The story holds the attention and photoplay is uniformly clear. D.

His Sweetheart's Child (Pathé, April 8).—There is something unmistakably European about this two-reel drama that struck the eye with the first scene. It is distinctive, artistic, exotic, and different from the American play. Europeans, the majority of the plays from the Continent have been those of people high up in society, or else those playing upon those that are in society. Now at last comes a play that, like our Westerns, like those of the pastoral community, like the white slave pictures, like a number of other types that represent the life and scenes that are characteristic of the country, represents the life on the Continent in its rural aspect. There are parts of rural Europe that as far have been known to the screen only through the short "scenic" film, the chaser for the more serious drama on ahead of it. Now comes the drama that utilizes the scenery of this pastoral region, and the characters are those of the peasants in that community. It leads an odd situation, all the interest of complete novelty. To those acquainted with the work of the skilled actors appearing in foreign-made films, unfortunately not well known on this side of the water, no further word need be said. The peasant is created upon the screen with all his peculiarities and peculiarities, youth and old age. An up-to-date costume, we have the country product of the city as the village. The actors appear in the picturesque costumes that are worn by the people with the greatest amount of freedom and beauty. Add to this that they take their places before some scenes of extraordinary beauty, and the picture is completed in the scenic aspect. Add to all this a plot that in both reels abounds in interest because of its many strong scenes, and the whole product is one that stands out for its merit in the field of film excellence. Now, and the further fact that it is clean morally, a man or always a double conclusion with this type of effort, and the whole picture is one of excellence. The country is most acceptable to both the girl and her father, so the date for the nuptials is set, and the man sends word to his friend in the city of the forthcoming festivities. To him who is acquainted with the general trend of the foreign films, this arrival will be freighted with significance. He is an artist, and is in love with her before the first portrait is half completed. On the wedding day, as the guests are assembled, the bridegroom, seen them embracing and knowing the futility of headstrong love, writes a note, bidding his friend take the girl, while he himself prepares for a spectacular leap into the mill race. He is prevented from that, but the artist marries the girl, and they live at the wedding feast that night. The artist, in another year, five years later has tired of his wife, and she goes back to the house of her father. Three years more pass, and the young girl, the daughter of the mother who died, is now the image of her mother, and much admired by the former sweetheart of her mother. He, however, is now old, and the admiration has in it nothing of love. The father comes to take his daughter back to the city, in order to educate her, but both the two oppose the move, and the daughter elects to remain with them. F.

The Price of Silence (Oello-Kleine, April 8).—To one who is used to enjoying the best of European films as they are sent out to the American market, as this is not done in the European market, it can be said that this is fully up to the average of such productions, and the rest will be known. To him who does not know of the perfection which the European director has achieved, it is said that it consists of a sufficient and enhanced by everything of a scenic nature that can add attraction to the essentials of a picture. The plot is of the average, and treats of family unhappiness, and love and crime, all wound into a well-balanced scheme of excellent unity, and, for the most part, commanding interest. There are a number of scenic diversions, which, enhance the value of the scenes, or settings, and are cleverly woven into the plot. In the matter of interiors, and exterior, reproduction by the camera and finished effects, has contributed a film without a noticeable break in the action, the director has secured the highest possible effect. The cast consists of the European celebrities: Francisca Martini, A. Gallina, Albert Collins, and Emile Olano. They contribute a human touch to the scenario, and in the dramatic moments in which the film abounds, they take advantage to the fullest possibility. The young medical student loves, and is favored by the father, and the girl herself seems not at all averse to the marriage. The scene shifts, and we are shown three companions, three musketeers of the mounting fraternity, who live on their wits and money, by living by victimizing the rich. The schemes include the substituting of an imitation pearl necklace for the real necklace, and the turning off of the lights in a gambling resort and the substitution of a marked deck of cards while the lights are out. Then

the leader of the three is shown in a very pretty hunting scene, and how he is hurt in an accident, being thrown from his horse. He is taken to the doctor's house, that of a girl who is to marry the student. During his convalescence, for the doctor advises against his being moved from the house, they fall deeply in love with each other, and decide to get married. The other man leaves, and is shown five years later a prosperous doctor. The former companions of the husband now start to blackmail him as the price of their silence. This continues until the wife overhears them, and leaves her husband. Later, the husband grapples with the two blackmailers, and all three are dashed to pieces over the cliffs. This leaves the way clear for the successful doctor to marry the young widow.

Among the Veldt (Bison, April 11).—Most of the excitement is crammed into the last of the three reels of this drama of South Africa, while the first two are quiet scenes, but before the firm establishment of the excitement. And it is excitement of a high order, properly prepared for by the plot. The young woman who causes a domestic rupture is seen in a burning house, while leopards claw at the only available window waiting for her to attempt escape. The man who proved untrue to his wife and child is tried by a lion, and then clawed to death. While for a third course in this feast of sensation, the deserving wife and child are about to be slaughtered by South African savages, when an English captain and his troop effect a timely rescue. These scenes are extremely well handled, and they produce a rapid succession of thrills that make the preceding scenes seem quiet tame by comparison. The probability of a story in which two young girls, like Hansi and Gretchen marry rather than the other, is not very high. Nor is it likely that having married, the mother, who avenged the match, would send her daughter's rival, to assist in the household work, and, of course, revive the husband's passion. Such is the alternation here, however, and naturally it leads to ruin. After the tragedy of the third reel, Gretchen is free to marry Captain Halibut, whom she loved prior to her union with Hansi. In his presentation, rather than the story itself, lies the merit of the film. The locations are well enough to pass for Africa, the barbaric ways of African savages all the semblances of reality. The English soldiers are in the genuine article. The only fault to be found with the costumes, is a rather too serenely Dutch neatness in the garb of the women. Men, females as well as male, are supposed to be particularly slovenly in matters of attire. The acting of the principal players is sincere. D.

Sealed Orders (Victor, March 30).—J. Warren Kerrigan is featured in this two-reel film version of a story that recently appeared in a popular periodical. Gambling, white slavery, and a cowboy, who seems to be man enough to whip a town full of grafters single-handed, are its fundamentals. As shown on the screen the story is interesting, but somewhat fragmentary. Dramatic developments and conflicts between characters are numerous, but drawn unfurnished in favor of a free-for-all. Men that for savagery might make a seasoned spectator tremble. Of course, this fight practically ends the story, and in a way settles the questions involved, but the method is rather too sweeping. Mr. Kerrigan plays Crooknose, a fine specimen of physical and moral courage. When a tenderfoot is robbed at a gambling den, Crooknose takes it upon himself to perform the duties of a vigilante police force. He enters the saloon house, detects one of the gamblers in the act of drawing an axe from his boot, and then gives the proprietor a taste of his own medicine, appropriating a big roll of bills. His exit is as sudden as the rest of the fight. While all this is happening, alternating scenes show the precarious position of a perfectly honest saloon girl who is accused of theft and discharged. A well-dressed woman, with engaging manners, offers her the place of housekeeper for two young women artists, which the girl is glad to accept. Then we are introduced to a white slave apartment, at the door of which a hawk-faced young man stands guard. Orders are that the new "girl from the country" must not be allowed to leave her room. The unsuspecting maiden starts out to mail a letter, and the straitie begins. Meanwhile Crooknose, peering from roof to roof with the gamblers at his heels, reaches the white slave apartment. Looking through the skylight he sees what is happening in the half below, and presently comes on the hawk-faced youth. With the arrival of the gamblers we have the free-for-all fight. Nothing is really decided, except that Crooknose is the best man in the crowd. Mr. Kerrigan has lost the air of forestal dignity and reserve power needed in a role of this type, and other characters are carefully presented. Photography is not of the best. D.

The Wedding of Prudence (Easney, April 8).—Prudence Smith, the heroine of this two-reel comedy-drama, is a Puritan maiden of the older days, who is determined to marry John, whereas her father is equally set upon marrying Peter. The production is intended to reflect the Colonial spirit, but unfortunately the reflection is a bit pale. In this respect it is in keeping with the romances of Prudence and John, that opens in a dramatic spirit and ends in frank farce. Such a decided shifting of the tone of a picture is apt to prove fatal to the definite impression of one kind or another which an audience expects to gain. As it stands, The Wedding of Prudence cannot be taken seriously as a drama, and it is not good comedy or farce. The plot hinges upon the efforts of each lover to prove that the other is a tinker in secret, and consequently unfit to wed the innocent Prudence. During the first reel, Peter, an aged man who was once a wife, has all the honor of the argument and a day is named for the nuptials. But on the morning of the wedding, John enters the room where his rival sleeps in a chair. Finds a marriage certificate showing that the man has a wife in England, and writes a note to that effect, which he places under Peter's wig. All this prepares for a climax which obviously is farcical. When the bridal pair stand before the magistrate, John lowers a cat from the loft above, and the cat catches its claws in Peter's wig, which slips off, dislodging a bald head and the incriminating note. Nothing remains but for the girl to marry her sweetheart. Most of the costumes give a correct effect, and the action, especially of Ruth Easney as Prudence, is adequate. Some of the settings are rather crude. Photography is fair. D.

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FEATURE FILMS



Gypsy Love (Chase-Klein, March 17).—There is something about this two-reel drama of European make that at once attracts the attention as do a great many of the foreign films. The subject is not a new one. It is, on the contrary, one that has been variously produced on many occasions. And yet the story of love, pure and simple, will never grow old, and has wound around it a number of other old motives that needed no explanation for the audience. The pleasure in seeing the film, therefore, came from the way the play had been staged. The beauty of costly settings and the angle of originality from which the picture was taken, the clear and appropriate titled scenes all contributed their share. Not only in the setting of the abuses of the rich, which this film has so ably portrayed with such an agreeable amount of honest realism, but in the direction, which moved with velvety finish, and the acting which was the equal of anything on the screen, and in general in the spacing of events and construction of scenario the film is an example of what can be done by means of up-to-date methods and artistic purposes, using a subject that probably has about 8,000 precedents a year. It is not always novelty that makes a success of a film. The father and mother are overjoyed to agree to the union between their son and their adopted daughter, the scene with which the play opens quickly and with the interest at once established. Then we are shown the gypsy encampment, and how the young man meets the girl, a ravishing beauty. Soon he tries to seduce the girl at home, and in spite of the remonstrances of his parents goes nightly to see the gypsy witch. Soon the gypsies are leaving for other quarters, and the gypsy refuses to stay and marry him. So, Mohammed-like, he follows the gypsies. He is seen with them in a number of beautiful scenes. Then his money starts to give out, and the gypsy girl will have nothing more to do with him. In desperation, to gain more money, he determines to steal from the country home of his parents, not knowing that they are at present in that home. He is seen in the act of stealing by the girl to whom he is engaged. When questioned by the police she refuses to tell the name of the man who robbed the safe, and she is placed under arrest. Then he reads about it in the paper, and goes home to confess his crime. Everything is cleared up for the prodigal, and the picture ends happily as a love story should.

Freckles (Domino, April 2).—Dock gangsters, the pests of the harbor police and the menace of law-abiding ship captains and merchants, cause no end of trouble for Freckles and his big brother Chuck, the heroes of this two-reel melodrama. Freckles is lame, he bobbles around on crutches selling newspapers, and the idol of his life is Chuck. The gangsters, all good types, are trying to add Chuck to their number to assist in the looting of a vessel lying in the harbor. The captain of the harbor police warns the young man to keep away from bad company, and Freckles, who hears the plans for the night work, goes still further. He starts out to save his brother, and is knocked down by an automobile. Some of the best scenes in the picture show the fight between the police and the gangsters on board the schooner, but Chuck is not among them. At the last moment his better nature conquers, and he returns to comfort the injured Freckles. There is not much in the way of a story, but as a picture of gang warfare, photographed in locations where men of the type thrive, it does very well. Good judgment was displayed in the selection of actors.

The Barber of Seville (Klein-Ambrosio, March 24).—There is no denying the artistic merit of this three-reel film adaptation of *The Barber of Seville*. Costumes, settings, acting, and photography combine to impart the romantic atmosphere of the famous comedy. It will have charm for those who appreciate costume films, and a reminiscence interest for others familiar with the work on which it is based. Considered solely as a comedy or drama, designed to hold the interest of a mixed audience by reason of comic or dramatic qualities, there may be another story to tell. Unadulterated romance, consciously produced, is rare enough to be something of a treat, but, after all, there must be more than pretty scenes to fasten the attention of the onlooker. No amount of artistry in a production compensates for the lack of a story that keeps its vitality in photoplay form, and we fear this one does not. Three reels seem a trifle too much for the plot involved in the love affair of Rosina and the gay Count Almaviva, even with the resourceful barber, Figaro, to lend variety to the combination. In fact, the individual interpretations of the barbers of Seville and the wily old doctor, who is set upon marrying his ward himself, soon become more interesting than the story. These two parts, in particular, are acted in a fine comedy vein. The count, too, is made an appropriate figure, but Rosina lacks the charm so indispensable to a woman who is reputed to be breaking men's hearts. When a count, for example, spreads his cloak on the steps of a church for his lady-love to walk over, the audience thinks him less of an idiot if the lady-love is surpassingly beautiful. Other characters are well played, and there is not a faulty costume, or poorly photographed scene in the picture.

The Blood Test (Imperial, April 21).—King Basset, playing the part of Walter Ames, an inventor, is in danger of being swindled out of his rights, in the heart of this two-reel melodrama, which introduces "a strange Oriental disease." We are told no more about the ailment: merely that it is strange, and we see for ourselves how it clears the inventor of a false charge of murder. The picture has the virtue of holding the attention and keeping an audience guessing continually that no time remains to argue the whys and wherefores. The owner of the factory in which Ames is employed, and the superintendent, claim the rights to the honest workman's machine and secure a draftsman, afflicted with the "strange Oriental disease," to make blueprints of the invention. Unfortunately, the draftsman turns blackmailer, and finally shoots the factory owner, at which the superintendent makes it appear that Ames is the culprit. But the murderer left blood stains on the windows pane, and in it are the germs of the strange disease. Through a reasonable chain of events we see the telltale stains lead to the ends of justice, that the inventor may be a free man to claim in his arms the factory owner's daughter, who always believed in him. Mr. Basset plays with his accustomed force, and the girl is pleasingly presented by Estelle Coffin. Settings are good and photography is fair.

Photoplay Masterpieces

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Lubin

5 Parts

THE OTHER HALF OF THE NOTE

Kalem

3 Parts

OFFICER JIM

3 Parts

THE DEATH SIGN AT HIGH NOON

Kalem

3 Parts

General Film Company (Inc.)

MUTUAL FILMS

A Happy Coercion (American, April 8).—For fifteen years the old ranchman has been calling on the by this time old maid, and drinking her tea and eating her buns, but never with the nerve enough to propose. Perhaps it was the sort of beverage that caused it. Well, any sort of beverage will do that. The young couple are, however, the cowboys in the neighborhood are determined to marry a young couple, and with that purpose in view take a minister along. The young couple accept them so they turn their attention to the bachelor and the old maid. Under force they are married, and now that the shock is over they are rather glad of it. The scene is laid in a rural Western frontier town, and rattles with action. It is rather well acted by a cast that includes Harry Von Meter, Jack Richardson, Jacques Jaccard, Perry Banks, Louise Lester, and Vivian Rich. Besides the dramatic value to the plot, there is an undercurrent of humor that the nature of the subject prompts.

The Second Clue (American, April 10).—While there is at times a decided question as to what is going on, in the minds of the audience, yet the main motives of this play can easily be followed, and it is at the same time so full of quiet action that there does not seem to be anything further to ask for. A mystery well maintained until the climax helps the film with its air of suspense. It is finely photographed. Ed. Coxen, George Field, William Beresford, Hayes Mason, and Winifred Greenwood are the principals. The numerous thefts of mail in the district cause the Government to send a secret service man to the scene. Gambling causes dispute between the sheriff and two of the cowboys. When one of the latter is found murdered, the other is accused, but through the clever finding of two clues, the secret service man is able to prove the sheriff, who is also the postmaster, not only the murderer, but also the thief. A love story is included.

The Eugenic Boy (Thanhouser, March 15).—An up-to-the-minute theme that should

interest parents with offspring still in the formative stages. The Eugenic Boy—played by the Thanhouse Kid—is a healthy victim of surmen, doctors, and wetting. He sighs for the freedom of the open air, and one day climbs his nurse's maid, like the captain of a boy's baseball team, thereby gaining the right to play, and romps about the diamond while his parents are in the agony of despair over their missing child. Having marvelously keen eyes, detectives follow The Eugenic Boy's footprints over well-beaten ground, and even rocks, leading to the ball field, and the lost child is recovered. The close of the film implies that pampering methods will be abandoned. Some exaggerations for the sake of comedy effects may be overlooked in view of the good quality of the production.

UNIVERSAL FILMS

A Marriage for Money (Belaire-Universal, March 29).—Farmer Bondillard, an Italian peasant, gives his intended bride a shilling to purchase a lottery ticket. Instead, she buys a pair of costly stockings for herself. When her lover asks her the number of the ticket, he thinks she has bought, she lies, and says: "No. 89." Farmer Bondillard reads in the paper that No. 89 has won \$40,000. He hurries to propose to the supposed wealthy maiden, and they are married forthwith. But when she informs him that she did not win the fortune at all, he is at first enraged, but then true love awakes, and he concludes that a loving wife is better than mere wealth, and both are happy. It is stamped with keen appreciation of theatrical value, and the photography is worthy of special attention. The characters are well portrayed, puppets-like, but there is that quality of feeling which makes for true artistry. On the same reel with *Officer Jim*.

Susanna (Belaire-Universal, May 10).—Barbara Tennant is the girl with O. A. O. Lund as the man in this one-reel drama-comedy, the principal reason for its choice being the adap-

bility of the part of the girl to the character in the play. Miss Tennant has ample opportunity to show her accomplishments, but one of that there is not much to the plot. There are a few unusual light effects, the setting is average, and the reel unfolds smoothly in the art of the director. The girl comes home around her with a wife or sweetheart, all her life she has been long gone. So now to the patron saint of sweethearts, and praying his days throws the statue of out of the window. It hits the house landlord, who sends his son to evict the tenants. The love match comes and all is

The Price (Belaire-Universal, April 11).—This is a one-reel dramatic offering that will appeal to the person who is squeamish about blood. A transfusion operating place, or almost taken place on the screen. With this single criticism the picture is worthy from every angle. There are a number of effective scenes, well placed amid pretty and characteristic settings, and mounted upon a pedestal of picturization. The photography is especially clear, and, altogether, in the effect the film is O. K. The end is especially impressive, and leaves the spectator wondering that fails to leave as soon as the next film dashes upon the screen. The governor is sick and needs an operation. A transfusion of blood to save his life. The doctor, pursued by the police, enters the room and makes his way with the governor's doctor. So he undergoes the operation, and then attempts to steal out of the house, but is desperately in love with the girl and follows him. However, true to life, he is last seen stealing away from the house, and an ending that he realizes can never be his. Among those in the cast are Will R. Sherer, O. A. O. Lund and Barbara Tennant.

Society at Simpson's (Central, March 29).—On the reel with *A Marriage for Money*, consisting of grotesque portraits of various characters, who do funny stunts with their facial features. Rather interesting film.

DONALD MCKENZIE

Career of Player Appearing as Pirate in "Perils of Pauline"

Donald McKenzie, whose motion picture experience dates back to the Cameraphone Company, the original talking pictures, has been for the past year actor-director for Pathé Frères.

Mr. McKenzie made his theatrical debut in Forbes-Robertson's company in the tragedy, *For the Crown*. Following this, a season in London with George Edward's Daly Theater company in the musical comedy *Success, A Country Girl*.

Mr. McKenzie came to America in 1903 to join the Augustin Daly Musical Company at Daly's Theater, New York, and play Lord Anchester in *A Country Girl*, his original part.

After a short dramatic season as leading man with Madame Pilar Morin in the Japanese tragedy, *O Mat San*, Mr. McKenzie again took to musical comedy, playing Fairfax in F. C. Whitner's production of *Dolly Varden*, General Allen in *When Johnny Comes Marching Home* came next, two seasons with the W. T. Carleton Opera company, Lord Mito in *The Royal Chef*, Johnnie Hicks in H. H. Frasee's *Time, Place and Gift*.

About this time he was engaged as motion picture leading man with Kalem's New York company. After a year of this he received an offer from Weber and Fields to create the comedy part of the parlor boarder in their production of *The June Bride*. On his return to New York he became leading man with Pathé Frères. A few months later, Mr. Gasnier, head director of Pathé Frères, gave Mr. McKenzie a picture to produce. To make a long story short, Mr. McKenzie has been directing ever since, and is at present working as actor-director with Mr. Gasnier in *The Perils of Pauline*, taking the part of the pirate.

CRANE TO PRODUCE MELODRAMAS

Frank Crane, director of Imp features, is to confine himself pretty closely in the future to the productions of melodramas. Frank has produced some splendid comedy-dramas such as *Love's Victory*, but the "powers that be" seem to think that ability at producing the red-blooded, stirring story is out of the ordinary, and he has been turned over to this style of work exclusively. His production, *Out of the Far East*, was among the first to attract attention, and his latest is *Through the Eyes of the Blind*. Frank is satisfied, for while he has no great love for the melodrama personally, he realises, as he says, that the demand for such is great.

FEATURE FILMS

A Son of the Sea (Cines-Kleene, April 7).—A careful, if somewhat uneventful, beginning makes the "Jockeying" around until the pictures have been fully set forth. There is, if anything, too much detail in this two-reel drama, but this may be due to the influence of the dignified and deliberative procedure which is characteristic of the European and which may have influenced the present offering. There is also too much of the business detail shown on the screen, and much too little of the human possibilities. This continues until well in the second reel. Until that point the picture has been fairly well set, appropriate rather than pretty, and the photography, of course, is above reproach, and in the matter of well-directed scenes there is nothing at which the slightest fault can be found. To him who has paid attention there is the hope that the most will be made out of the fact that the man is of unknown parentage; it is this hope that keeps up the interest. When, however, the poor way in which the director has handled this possibility becomes apparent, the film loses all value, and passes into memory as not up to the standard, although it is productive of some very clever acting. The villain—most oily one—goes the average villain one better in making himself thoroughly hated. His mannerisms grate, then there is the hero, who is rather old. The young engineer, Ross Burnett, has completed a design for a new gasoline engine, and about the time it is informed by his attorney that he is not the son of the woman who died, who adopted him, but that he was found washed ashore, at an early age, with only a ring and a pearl necklace to identify him. Recovered from the shock, the young fellow associates himself with a firm manufacturing engines, and is given a prominent position. He incurs the jealousy of a draftsman, who is discharged. The latter tries to sell the secret of the other man's new engine to a rival firm, but the head of the latter refuses to listen to the oily scoundrel. In the meantime the engine is tried out before government inspectors, and the first trial is a complete failure owing to the villain's having tampered with the engine. At another trial, however, the engine is awarded the firm, with which he is connected, is awarded the government contract for a huge order of engines. Slander spread by the oily one, now has it that the head of the rival firm tried to buy up the secret of the engine that won the test, and indignantly he comes around to the successful firm to demand an apology. The daughter happens to place her hand upon his sleeve, and he recognises the ring as that of his wife—we forget to say that the engineer was engaged to the girl, and had given her the ring as an engagement ring—and soon there are apologies and congratulations all around, and the oily one happens in at just the right time to get what he deserves—not congratulations.

Seven Days (Klaw and Erlanger-Biograph).—From the title one would suspect this three-part feature to be a drama. And the first scene opens up distinctly with that aspect; the husband and wife are getting a divorce. But the disillusionment soon comes, as the watchful person detects the skillful weaving of an excellent situation for comedy. A large number of characters must be introduced, and they must all be brought to one house. This brings with it the

fault of diffusion, perhaps not an overbearing one, but necessary until the characters are firmly established. Then, having done that, comes the storm. That and nothing less as sail after sail of laughter sweeps the house for the succeeding three two-and-a-half-reels. The mainstay of the play is the plot, the settings until the third reel are interiors, and the acting has been a matter of interpreting the characters, whose lines have lent themselves to fun without any necessary efforts on the part of the cast. This is not to say that the cast was not good, which it was. Changed from the old dramatic comedy triumph of the dialing efforts of having the dialogue of the play still with it. On the other hand, it allows of a much broader treatment than the original play allowed, due to the fact of a frequent change of scene, as the quarantined characters wander from one room to another. As mentioned above, the play keeps its audience in a continual howl of glee, and inasmuch as the play was screened for that very purpose, it may therefore be called a complete triumph for the producers. The husband and wife are divorced, and a year later finds him inviting a select company of friends to his house for a party. His wife also comes in, and an Irish policeman and a tramp. It is feared that a Japanese servant, who was taken to the hospital, has contracted small pox, so the housekeeper is quarantined, and from then on the house responds with the merriment of the audience at the funny predicaments in which the guests find themselves. After a week of quarantining the smallpox turns out to be chickenpox, and they are all released, the husband and wife having decided to become reunited, much to the

disappointment of his aunt, who had been told a different relationship.

For the Family Honor (Eclair, April 15).—A two-reel film made in Europe after a favorite French recipe for drama. The son of a professor goes to Paris to complete a musical education, whereas the professor's daughter meets a handsome stranger of aristocratic bearing, who persuades her to elope with him. Their marriage must be kept secret, because Jean's mother would be horribly put out at her son for marrying the daughter of a poor professor. In the end she relents, but not until there has been much weeping and wailing, and a consensus of opinion that the lives of all concerned are ruined. It is difficult to make an American audience appreciate the point of view of foreign aristocrats and sympathise with them in trouble of this description. And the film in question, along with others of its type, must suffer in consequence. But to offset a story of uncertain interest, we have clear photography of very fine settings and the artistic unity characteristic of foreign production. Showers, particularly that in which the lovers close by coasting down a long hill on a sled, are certain to please. Acting is expressive, though pretty much in key—that of sorrow.

Detective Kelly (Pathé, April 11).—All

contained in this two-reel production made in Germany. Photography and settings are extraordinarily fine, and the role of Detective Kelly is played by an actor of convincing presence. There is sufficient variety in the scenes, some of which are laid in a richly-furnished house, others in a dive frequented by thieves, and still others in the open country. Most of the second reel, in fact, is devoted to a long distance cross-country chase that precedes the detective's capture of his prey. The thief tries to escape in an automobile, and the thief follows in another machine; the thief plunges into a river, and the detective dives after him, not even taking time to remove his high hat and frock coat. Presently they chase each other about the unfinished structure of a building, and finally, for a concluding sensation, the thief steals a ride on the rear of a freight train, and Kelly follows in an automobile, which is placed in front of the engine at a crossing. It is buried into the ditch; the train is stopped, and the thief falls into the hands of the detective. In scenes preparatory to the long chase we are informed that a valuable necklace was lost, stolen. Kelly offers to take the case, hoping to win the \$5,000 reward, but already it has been entrusted to professional detectives. The amateur then proceeds to show how little they know about their business.

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The Secretary Paul Panzer
His Accomplice Francis Carlyle

There is one scene in the third reel of this three-reel adventure drama that is the most remarkable bit of photography that we have ever seen. An aeroplane is sailing along close to the ground, perhaps a hundred feet, when slowly but surely it turns on its side, and then plunges swiftly to the ground, completely demolishing the machine. The spectators hurry from all parts of the stadium and surround the aeroplane, whence the wounded man is transferred to the hospital. The whole action takes place in one scene, and there is no "fake" evident about it. It is the most realistic, the most horror-inspiring scene that we have ever had the privilege of seeing.

At the same time, it is the most exciting event in the film, where the characters are "jockeying" around in America, preparing for their promised start for Europe. Two and one-half reels are consumed in building up around the final plunge of the aeroplane. While it may be argued that there is not quite enough action to sustain the proper interest, this condition brings with it the advantage of picturing what action there is in the most complete, exhaustive, and detailed form that any action, without verging to repetition or absurdity, has ever been pictured. There is again the question of what the villain writes that is coupled up with prizes that are advertised in the press, to stimulate the eagerness and the patronage of the audiences.

The picture has been produced in Florida. There is not quite as much advantage taken of the beauty of nature that we should like to see; but on the matter of photography the play is acceptable in every instance. As in the first instalment, the acting of the above well-known cast is one of the principal features of the production. Whether it be the finished or the brutal villainy of Paul Panzer or Francis Carlyle, the intelligent and consummate interpretation of Crane Wilbur, or the first winsome and then headstrong work of Pearl White, it was all very real, very artistic, and very understandable. The actors seem to have made an especial effort to make their words readable on this side of the screen.

The ward of the dead millionaire is determined to go on her trip to Europe, even though the son is equally determined that she shall not go. The secretary, as we have seen in the last offering, wants to get her alone in Europe so that he may kill her and inherit all the fortune of the girl according to the terms of the will. An aeroplane meet is to be held, and the secretary persuades the girl, who then becomes highly enthusiastic on the subject, to fly in the air with a man who advertises for passengers in a spectacular race. The secretary then loosens a wire so that the machine will fall in mid-air. The son, however, suspects the designs of the secretary, and on the morning of the race puts the big touring machine out of commission, and then tells the girl she will have to go with him in his little car. The secretary should walk or take the trolley as he wills. Arrived in the country, the little car stops, and, before it can be started again, a good deal of time has been consumed. The secretary arrives and takes the girl away; but they arrive at the meet just too late for the girl to go in the aeroplane. Then comes the spectacular accident as women faint in the grand stand, and its accompanying excitement, well handled by the director. Foiled! say the two villains, and mature their plans for the next instalment. F.

"THE BANKER'S DAUGHTER"

Five-Reel Adaptation of a Story by Bronson Howard. Produced by the Life Photo Film Corporation.

Lawrence Westbrook William H. Tooker
Katherine La Salle David Wall
John Strebol William M. Bailey
Harold Routledge Harry Snelling
Count de Carojo Philip Robson
Mr. Brown Ethel Phillips
Florence Brown Joseph Bailey
George Washington Phipps William H. Tooker

Nobody reads Bronson Howard these days, or for that matter, sees his plays, except during an occasional revival, yet he had a rare gift for story telling. The acid test of the plot value of a story is in putting it into pictures, where the framework on which the author worked counts for everything and his literary expression for nothing. If "The Banker's Daughter" may be taken as a fair sample of the photoplay value of Mr. Howard's work, we should have more of it, for the benefit of a generation that never will become acquainted with the author's talent through his chosen medium. In this instance, at least, he is among the few who unconsciously supplied just the sort of food our story-hungry producers crave.

The audience that attended a private showing of the film at the American Theater appeared to enjoy it immensely. And there is no reason to suppose that the attitude of a less personally friendly audience will reverse the verdict; for more than counterbalancing some shortcomings in the production is the essential element—a well-told tale. The people are sufficiently individual to be interesting in themselves (again a share of the credit must be given

to the late Mr. Howard); the plot is plausible and plenty big enough for treatment in five reels; every now and again there are tense dramatic moments and by way of variety three comedy characters make successful appearances. All three of them are good for laughs—the pretty Florence, tottering decrepit millionaire husband about, and the irrepressible George Washington Phipps.

The least impressive part of the picture has to do with the somewhat complicated business transactions prior to the threatened failure of the banking firm of Westbrook and Babbage. Of course, the story demands an indication of financial straits in order to account for Lillian Westbrook's marriage to Strebol; but the few business letters thrown on the screen the better. An audience does not understand the fluctuating value of commercial paper on the London market, nor does it care to learn. The important and interesting facts brought out in the opening reels are these: Lillian is in love with a young artist, Harold Routledge, and they have quarreled because of her mild flirtation with Count de Carojo. She marries Strebol for the reason that her father is on the verge of ruin and the wealthy suitor is ready to avert disaster with a check for \$200,000. In other words, she is bought for that sum and naturally we are anxious to learn the outcome of the match.

The scene shifts to Paris where, six years later, the Strebols are living in luxury with their little daughter, Natalie. Routledge, now a successful artist, appears, and in spite of his love for Lillian, behaves with admirable discretion. But Count de Carojo, still harboring the old jealousy, publicly insults his former rival, and there is a duel in which Routledge is killed. Strebol realizes for the first time the extent of his wife's sacrifice, thinks that her honor has been assailed, and demands satisfaction from Count de Carojo. This time the count is killed. Through the entire affair, Strebol has acted in a manly fashion, and now, out of consideration for his wife, he decides to leave her until she wants him. Their child is instrumental in the final reconciliation. Of course, this is no more than a suggestion of a fully developed plot on which a very human story has been constructed.

The shortcomings in the production, previously referred to, concern an unevenness in the photography, some of which is good. Light effects, for example, are pleasing; but a number of the letters are almost too dark to be read. This defect, however, may not apply to all of the prints. Settings are not elaborate, but for the most part they are suitable and attractive. The closing scene, that of a child's nursery, is especially fine.

Acting is excellent throughout. David Wall does a particularly impressive piece of work in the part of Strebol, whereas Katherine La Salle never fails to arouse sympathy and understanding for Lillian. Joseph Bailey gets a surprising amount of humor out of the role of George Washington Phipps, and the young artist is well presented by William M. Bailey. D.

"THE REDEMPTION OF DAVID CORSON"

Four-Reel Drama Based on the Novel by Charles Frederic Goss. Produced by the Famous Players' Film Company.

David Corson William Farnum
Katherine La Salle Constance Molinaux
Dr. Paracelous Robert Broderick
Andy MacFarlane Hal Clarendon
Mrs. Corson Helen Aubrey
Elder Sprague William Cooper
Justice of the Peace Leonard Grove
Gypsy Chief William Vaughn

The strength of this production so greatly exceeds the strength of the normal feature release that the difference is somewhat astonishing. William Farnum helps considerably, but he is far from being the whole picture. Behind him is a mighty fine story that makes four reels of film drama; not three and one-half reels of pictured narrative and half a reel of drama, a percentage sometimes encountered. Whoever prepared the scenario did an excellent piece of constructive work, for there is a careful building up of situations, and each scene performs a useful purpose in advancing the story. Instead of wandering through a lengthy preamble in the first reel, we jump right into an arresting bit of drama (Corson torn between spiritual and bodily inclinations) and from that moment his career is made interesting. Even the most dullest-witted spectator will find the plot easy to follow. That is a part of its beauty; it is simple yet far from meaningless.

The spirit of the picture is unusual, though the fall of a good man and his ultimate redemption is by no means a new theme for films. It is unusual because of the absence of sentimentality and the presence of distinct characters that seem to live in a locale frequently sought but seldom captured by producers—that of a Quaker town in a lumbering district. The life of the Quakers in their homes and meeting houses is convincingly suggested; the snow scenes in the woods surrounding the cabin of the lumbermen are excellent examples of what a careful camera man can do with the right locations, and equally fine are the pictures, showing a traveling medicine fair in action. We see how, by means of music and dancing, he gathers a crowd around his wagon full of fake medicines and then gets a liberal supply of money in exchange for the little bottles. The "supers" in these scenes are extremely well handled.

From the time that Corson first sees Pepeta, a Gypsy girl purchased by Dr. Paracelous, the Quack, he experiences a restlessness that never before had disturbed

the quiet regularity of his life among the Quakers. We see him gradually falling under the spell of her charm and feel sympathy for the man that seems to be a victim of unfortunate circumstances quite as much as the weakness which he struggles to overcome. He means well, but falls, even to the extent of becoming the prisoner in Dr. Paracelous's troupe. It brings him near the girl and that is enough, until he learns that she is married to the doctor.

By this time his conscience is so far smothered that he pays a justice of the peace to tell Pepeta that her marriage was illegal. They run away together, pursued by Paracelous, whose sight is destroyed in a fight with Corson. Hereafter the decline of the former Quaker is rapid. He becomes a drunkard and a penniless outcast, until rescued by Andy MacFarlane, a rough lumberman, whom, in former days, he had inspired with religious faith. Corson is taken back to the Quaker town, the blind Quack dies, and the redeemed man begins a life of sobriety with Pepeta as his lawful wife. This is but a bare outline of a plot filled with dramatic action.

Virility is the dominant quality of Mr. Farnum's performance. In appearance he suggests the stalwart young Quaker, clean of body and pure of heart. The inward struggle is successfully depicted, as is the transformation from a man who governs his passions to one who is governed by them. His make-up, to indicate the unkempt degeneracy of a drunkard, is admirable. And, barring a tendency to over-act at times, he gives a telling portrayal of Corson, the profligate. Two capital types are found in the figures of Dr. Paracelous and Andy MacFarlane, as played by Robert Broderick and Hal Clarendon, respectively. Pepeta is satisfactorily presented by Constance Molinaux. In relation to photography, settings, and arrangement of scenes, this picture is of the first caliber. D.

"THE MEMORIES THAT HAUNT"

Two-Reel Special Photoplay Feature Produced by the Vitagraph Company of America Under the Direction of Captain Harry Lambart, from the Scenario by James Oliver Curwood. Released April 7.

James Moran Earle Williams
Isabel Moran Rose Taylor
Her Parents Mr. and Mrs. Kinnair
Lighthouse Keeper George Barnes
His Wife Mary Barnes
Little Annie Harry Costello

The offering opens sadly, that is, with an atmosphere of decided gloom. Oh, dear, you say to yourself, another one of those sob stories. Along about half way in the first reel—without any warning—the steamer is wrecked in mid-ocean and the first scene in the wreck brings you out of your seat with a bound of excitement, and keeps you bolt upright with apprehension as scenes after scenes, little realistic bits of the supposed wrecking of the steamer, keep chasing one another from the screen. Yes, it is "some" wreck, and the entire series of scenes and their apparent reality was due to the way the director, Captain Harry Lambart, has handled the material at his command. Then the offering proceeds along a somewhat quieted strain, although with lots of suppressed excitement still in the air, to the happy end, which stops just at the point where it should.

Analyzing the story afterwards, when one has had a chance to recover from the shock that the wreck produces, there is really nothing extraordinary about the picture, and yet it does get "across" as few pictures do. Why is it? Certainly there is nothing remarkable about the way the picture is set. In some instances it might have been set more elaborately than it has. Certainly it is not the photography, which, although clear in most of the scenes, was nothing unusual. We think the offering by James Oliver Curwood, who has visualized the script so as to paint one strong scene after another, with no great originality of material; and the play has been staged with another "Vitagraph" cast of players, able and superbly fitted for their parts. It is not often that a photoplay will so appeal to its audience that they will forget that it is a picture, forget that it is a play, and live the story as it lives with them upon the screen. It is seldom that a film will so hold its audience in fixed attention as this one does.

Deeply absorbed in his work, that of a novelist, the man wants his wife, a pleasure seeker, with no thought for him, to leave him alone during his working hours. Then one day he leaves for another city, to visit his publishers, and on his arrival back home finds that his wife has gone home to her mother's to live. The man is heartbroken, and after dooming all his property to her, leaves on the steamer. When the wife hears that he has left she comes to her senses and is inconsolable. The steamer on which he travels is wrecked in mid-ocean, and after the exciting scenes, during which all are reported lost, he reaches a lighthouse, where he is nursed back to health. Recovered, he writes a book of the story from the time the reel opened and publishes it under a nom-de-plume. His wife, who thinks him dead, recognizes the lighthouse and immediately sets out for the lighthouse to visit the place where the strange novelist is known to have written the book. She is conducted into the room, but can find no means of identifying the man with her husband. Just then he lands on the island, comes back to visit his good friends, the keepers of the lighthouse. He ascends to the room he used and here he finds his wife. In a soul-stirring scene—so wonder-

fully is it acted—they are soon clasped in each other's arms. The film ends abruptly with that.

"THE UNOPENED LETTER"

Two-Reel Feature Photoplay Produced by the Edison Company Under the Direction of Preston Kendall. Scenario by Blaise Millford. For Release April 24.

Paul, law student Edward S. Hart
Kate, her daughter Bonnie Morris
Jane, her sister Margaret Morris
Landlady June King
Joe King Charles Morris
Mrs. Osborne, his assistant Mayette Morris
The Doctor William Morris
The Judge Harry Morris
A Boarder Edward Morris
The Superintendent William Morris

With such a large and imposing cast, among which are a good many of this company's well-known stock actors, the surmise, and the correct one, will be that the play has been well interpreted; and they are all well selected for the parts. As far as the seeming complexity of the story, the play is a rather simple little love story, and for those who like the old style of youthful love this offering will be sure to appeal. However, there is not much originality in this script, which follows along the orthodox paths of many predecessors. So that, for the most part, the play, while pleasing, is innocuous enough and its strong scenes, scattered here and there, is unable to produce a real thrill.

In the matter of direction there has been a lot of pains to give the proper and many a detail. This care to give the little touch of reality to each scene goes far toward making up for the comparative weakness of the script. One anachronism that is frequently seen in this, as well as in other offerings, is that the play is divided into two periods, and the second period twenty years after the first. Now as characters wear ultra-modern clothes in the second reel it is only fair to suppose that in the first reel they should wear clothes that are dated about 1894. This is not done, as in both periods they wear clothes of modern cut.

Honors for the acting go easily to Earle Williams. The male lead, Edward S. Hart, takes the part of the college boy naturally and then later gives the much older man a touch with realistic force. Edward Morris, among the long list of others probably serves the highest praise.

The college boy marries the girl, but has to keep it secret until after his graduation and his success in the firm of his father. Then he leaves, and the boy is a long time in making his way in the world. The meantime a baby has been born and the mother has died without his knowing. On his admission to the firm he hurries home. His sister, believing him to have been negligent all this time, tells of the death, but not of the birth. Years later his daughter, moved to the city, is engaged while working in a factory. Her young lover takes her defense in the court to recover damages. When she takes stand he is at once struck by the resemblance to the way the director, Captain Harry Lambart, has handled the material at his command. Then the offering proceeds along a somewhat quieted strain, although with lots of suppressed excitement still in the air, to the happy end, which stops just at the point where it should.

The Greater Love (Pathé, April 8)—Leading part in this two-reel drama is played by Henry Fonda, a German actress of varied parts. She is unaffected, wholesome and altogether the woman to draw sympathy for the unfortunate girl in a tragedy of the old school. People are simple and events that bring them to their lives are seen as might readily occur. Only three characters have all the parts. In the action—Jack, who is a lumberman, comes after the creation of the film; Mary, his earlier lover, and the lighthouse keeper, who was a friend of Mary's father. When Mary turned out of her home, the lonely lighthouse keeper takes her in and presently the boy happens; he falls in love with the girl and wants her to become his wife. Not having heard of Jack and believing herself forsaken, Mary goes to a new home. Most of the first reel is occupied in bringing the story up to the point where he is the lone survivor. In a very effective scene we see the exhausted sailor drawn to the lighthouse keeper. Then we see the remarkable battle between the two men for Mary's love. A precious struggle ensues. Up the steep, rocky, and dangerous footings and falls to the rocks below, the two men fight. The keeper manages to hold his own, but better yet are the scenes in which the girl lowers herself on a plank, and starts to draw him out of the deep sea. While the two bodies dangle in the air, the lighthouse keeper stands above, ready to save. For several hundred feet of film we are given suspense of the best kind. It may be that the nature of the man in whom the two men are interested, overcomes the jealousy, and in addition to saving their lives he promises to let her have them marry. The film is unique and wildly beautiful creature, both in photography and acting and acting is impressive. The lighthouse keeper is a notable piece of character drawing.

Excelsior

HATCHING

REVIEWS OF FEATURE FILMS



"THE IMPERSONATOR"

Three-Reel Photoplay Adaptation from the Novel by Mary Imay Taylor and Produced for the Edison Company by Charles Brabin. For Release April 10.

The Impersonator Gertrude McCoy
My Husband Elisabeth Miller
My Husband William Bechtel
The Artist Duncan McRae
The Aunt Mrs. William Bechtel
The Ambassador Marc McDermott
The Congressman Auguste Phillips
"Just Money" Frank A. Lyon

This is a remarkable offering for several reasons, from a technical view; but for a principal one outside of that, namely, a matter of setting. The novel by Miss Taylor was about Washington, D. C., life, and the director has gone to Washington to include the authentic settings. Besides thus being taken at the actual scenes, the beauty and marble stateliness of the public buildings in the Federal city add to every outdoor scene. In the matter of the scenario, the offering is particularly fortunate. In a few scenes the subject is well expounded, and dawns pleasantly upon the imagination with its full possibilities. From then on there is a close attention and a great amount of suspense clear through to the very end. There are innumerable strong scenes that occur at those intervals. The play is full of the right kind of atmosphere. Due to the settings, the care of the director, who has evidently given the Washington way of living considerable thought, and the acting by the large and well-coached cast, the play seems to fairly live upon the screen. Miss McCoy is the bright and particular star with whom the others sink into comparative insignificance. Not that their efforts are not rewarded by the very finest of histrionic results, but the superior and classical delineation by Miss McCoy, in a part for which she was exceptionally well cast, leaves no possible room for improvement. Among the most notable of the scenes is that in the House of Congress, and some of those at the reception. The picture is well photographed, and, taken in review, is one of those triumphs of the screen art for which a patient and somewhat wearied spectator sits a long while in hopeful expectancy.

It is mostly a drawing-room intrigue. The mother dies and leaves her nameless child, with a small annuity, to the care of the nuns. The girl grows up beautiful and good in the convent, and makes numerous friends in the artistic colony as well, in Paris. Her friend, May, about this time receives a letter from a wealthy aunt in Washington, whom she has never seen, bidding her to visit her, and if the inspection is favorable she will leave her niece all her fortune. The niece persuades the girl, young and pretty, and more likely to make the right impression, to go in her stead. This she does, and is welcomed in Washington in the best of society. The niece, however, is constantly writing to the girl to send her some of her aunt's money. The impersonator has, meanwhile, met and fallen in love with a young Congressman, and vice-versa. But an old Paris studio acquaintance, in the form of an artist, turns up. She spurns him, and he starts to gossip. The girl refuses the Congressman because she has no name that she can claim. The real niece then comes to Washington, and both the girls are turned out of the house of the aunt. The impersonator then receives a mysterious message from the wife of the ambassador, who is dying. She hurries to his death bed, and there he confesses that she is his daughter, and that he always has loved the memory of her mother. The wife of the dead ambassador then takes the girl to her house to live; but shortly after she goes to the Congressman, and, now that she has found out her father's name at last, she is able to promise to be his wife.

"AURORA OF THE NORTH"

Two-Reel Feature Produced by the Fox-Universal Company, Under the Direction of Lloyd Ingraham, from the Scenario by Himself. Featuring Robert Leonard. Released May 21.

The Fur Trader Jack Carter
His Daughter Hazel Buckman
The Stranger Robert Leonard

While there is nothing of the settings in this two-reel drama indicative of the Canadian wilds not being true to the locals, by the same sign there is nothing that is distinctive. The woods look the same in no matter what section of the country they be taken, within a certain limit. And inasmuch as that is all there is to the settings, except one exterior of a log hut, the settings therefore are neither condemnatory nor conclusive of the atmosphere which the picture wishes to create. To an indecisive background add a half dozen of figures, all costumed most appropriately. One is the trader, the other his daughter, another a strange trapper, another a visiting trapper, and there are, besides, a half dozen of Indians. The latter, however, do not look the least like Indians, and the director had the bad judgment in showing their features in close-up views, thus shattering what illusion they might have retained at a distance. Now to this assortment of characters, some well made up and others not, and to the settings as described above, add a scenario

that outside of a pretty love story does not possess enough action. The plot might be adequate for one reel, but not for two. Moreover, the photography is out of focus almost the whole of the distance, or else it is taken in positions that make its clarity extremely doubtful. All in all, therefore, we hesitate to call this film good.

The strange trapper wanders into the territory that a certain trader reserves for himself. He is captured by the Indians of the post and brought before the trader, who, while deciding what to do with him for his trespass, gives him the freedom of the post. He uses it by falling in love with the daughter, and then persuading her to bring him a rifle and knife. The Indians pursue him and bring him back—a captive. Then the trader wants to know who gave him the rifle and the daughter steps up and says she did it because she loved him. At that the trader-father bows to the inevitable and the match is blessed with his consent.

"THE CRUEL CROWN"

Two-Reel Feature Drama, the Eighth in the Adventures of Kathlyn Series, Produced by the Selig-Polyscope Company under the Direction of F. J. Grandon. Scenario by G. Willets from the Story by Harold MacGrath. Released April 6.

Kathlyn Kathlyn Williams
Bruce Thomas Bantech
Prince Umballah Charles Clary
Ramasah Horace Carpenter
Colonel Bare Lafayette Tucker
Pundita Goldie Colwell
Captain of the Guard Harry Clark
Winnie, Kathlyn's sister M. Backville

Not content with camels, leopards, and elephants in the previous releases in this interesting series, the producers have this time added tigers, wolves, and, as contrast, a herd of sheep. Also in the matter of characters, new arrivals appear in this offering, and add to the already well-stimulated interest. Of course, as the series progresses new characters and new material must be added to accentuate, or, rather, revitalise the interest. With a continuous rather than a cumulative set of adventures such as this, new material must be added continuously; and it is to the credit of the producers that, with the series about half completed, the offerings are becoming more interesting with each release. There are two reasons for this. The first is that the author, unlike a good many other serial authors, has not been afraid to discard an adventure when it is consummated and to go directly to a new one. There is no attempt to stretch out a certain episode to make it last over the length of a reel. The second point is that each of these releases bears a marked individuality of its own. There are new settings, true to Oriental architecture, with each new offering, and the exteriors are plentiful; not only pretty, but realistic of the jungle life as well. The play is brightly photographed and well acted.

Starting in the courtyard of the palace, where the last scene in the seventh offering was placed, Kathlyn, in spite of the leopards roaming at large, is able to escape and rejoin the rest of the party amid great rejoicings, for they have been separated for some time. They wander into the hills, and, after some adventures with wild animals, lose their horses to the treacherous natives. They are forced to go back to the city, where a telegram reaches Kathlyn that her sister, Winnie, alarmed at their prolonged stay in the jungle, has set out to search for them, and is even now in the outskirts of Allahia. The party immediately sets out for Allahia; but in the meanwhile the sister, arrived in that city, has been taken to the palace, where the prince, in accordance with the dictates of the late king, places her forcefully on the throne. The American party, disguised as animal trainers, gain admittance to the palace and have a scheme for her deliverance. This will be shown in the next instalment.

"THE MYSTERIOUS SHOT"

Two-Reel Reliance Drama Adapted from a Short Story, "The Higher Law," by George Patullo. Released April 4.

Buck Donald Crisp
Maryice, Price Dorothy Gish
"The Gopher" H. B. Walthall
Mexican Boy Jack Pickford

Maryice is unfortunate in having a stern father who insists upon her marrying "The Gopher," foreman of his ranch, although she is head over heels in love with Buck. Before marriage "The Gopher" gives indications of becoming an unpleasant husband; after marriage he more than fulfills the promise by giving vent to a brutal nature that almost breaks the heart of poor Maryice. With fiendish cunning, he traps Buck and very nearly kills him. Not quite though, and presently "the mysterious shot," fired by a Mexican boy, the childhood playmate of Maryice, lays him low. The story closes by suggesting that the young widow is destined to become Buck's wife after all.

This incomplete summary of what happens may not indicate it, but *The Mysterious Shot* is well in advance of the customary Western drama. It has a more interesting plot development, the acting is superior and the settings seem just the thing

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for a story of this nature. An audience would be cold, indeed, if it did not respond to the sorrows of Maryice, made very fetching and likable in the person of Dorothy Gish. Then there is excitement in plenty in the second reel, when Buck is bound to a chair that "The Gopher" may torture him and Maryice lies tied and gagged in an adjoining room. There is suspense, followed by a good climax, in which Buck knocks down his persecutor with his feet and becomes master of the situation. The production, in its entirety, is a fair sample of what a careful director can make of a Western drama when he has first-class actors to work with.

The Girl from Prosperity (Vitagraph, April 11).—Like many of the Vitagraph photoplays, this two-reel offering bears a closer relation to life than is customary in the usual run of screen productions. The types are easily recognisable, and in lieu of extravagant situations we have a quite believable arrangement of events. An audience knows just such people as are met here and it understands them, which goes a long way toward making a picture interesting. This one is good photoplay art, as well as satisfactory entertainment. Billy Quirk gives a capital performance, humorous and natural. In his part of very confident young man, who thinks that Prosperity, Ind., offers too limited a scope for his varied talents. With the proceeds of a night at the poker table, he goes to New York, leaving his sweetheart behind him. For a time he does a flourishing business in a bucket shop, and when it comes to spending the money, Beauty Phillips, a chorus girl, aids considerably. His best friend is a worldly wise and entirely level-headed manurist, who tries to keep him from forgoing the girl waiting in Prosperity. When the crash comes, and Billy's little roll of bills goes into other pockets, it is the manurist who bears the needed support—the girl from Prosperity. There are many humorous touches and bits of true comedy in the telling of this story. Anita Stewart does very well as the girl, and a characteristic quite out of the ordinary is that of the manurist. Whoever wrote the clever subtitles has a number of laughs to his credit. Photography is clear.

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JAMES J. HUMPHREY

CHARACTERS

COMING RELEASES:

A LEAF FROM THE PAST—Two Parts
STRENGTH OF FAMILY TIES—Two Parts
THE KLONDIKE BUBBLE—Two Parts

tion by the captain, and pass muster with flying colors. They we see them in action, pursuing a thief on a bicycle. They even follow the fugitive into a pond, where there is much splashing about and struggling. The burlesque is at a sensible conclusion for the reel containing *Bugs and Rags*.

The Treachery of Broncho Billy's Pal (Kannan, April 11).—Admirers of Broncho Billy will appreciate the self-exercising nature he displays in this picture. G. M. Anderson presents his character carefully, as usual, and the story gives sufficient scope for the style of sympathetic acting in which he is proficient. Whether Broncho Billy, or his pal, Carl, shall be the husband of Alice depends on a cut of the cards, and Broncho Billy wins. After he has packed up his belongings and tramped several miles of the journey to his sweetheart's home, he feels such sympathy for the lonely state of Alice that he writes a note, telling her he has decided to give up the girl. But Carl has hired a Mexican to shoot Broncho Billy, and the mission is accomplished before the false friend, having received the note, can interfere. It is only a wound in the arm, however. When Broncho recovers and learns the treachery of his pal, he shows the charitable forgiveness characteristic of the man. The action is staged in attractive locations and photography is clear.

Rings and Robbers (Biograph, April 11).—The chief novelty in this farce is a black mask that marks the face of whoever wears it. A flirtatious stenographer gives it to each of her suitors in turn, also she accepts several engagement rings. The suitors mistake each other for robbers and there is quite a little chasing about and slamming of doors before the girl accepts a ring from the only man she really loves and explains the trick she has played on the others. In a crowded theater the offering arouses a laugh. It opens a reel with Hickville's *Finest*.

Hickville's Finest (Biograph, April 11).—All manner of physical imperfection is found in Hickville's police force. The burlesque policemen make up to look their best for inspection.

Excelsior

HATCHING

REVIEWS OF FEATURE FILMS



"AT THE HOUR OF DAWN"

Three-Part Feature Photodrama Produced by the Gaumont Company. Released April 11.

The Conductor M. Victor Navarro
Gloria M. James Green
Lorenzo M. Louis Williams
Young Ricardo Miss M. L. Irby
Gemma Madame Hélène Carl
Dona dei Marsi *Madame*

Jump back to the year 1896 A.D. in time, and picture to yourself the little Italian kingdom in the middle of the restless and warlike country of Italy. Of course, the first exclamation will come, why must any producers make extra trouble for themselves by going back that far and tackling a subject that is as full of difficulties as this must prove from every angle. In the matter of appropriate costumes, in settings, and, above all, in atmosphere, there are innumerable difficulties which spring up in the path of the producer; and, to the credit of the present company, they have mastered them all. Not only that, but the subject is placed upon the screen with a height of artistic photography, and choice of settings that marks the play at once as a scenic triumph. There are not a great many interiors, but what there are appear more than appropriate to the time they represent. Costumes are not only adequate, but gorgeous. Acting by the above cast was at all times up to the requirement of their parts.

Lorenzo is in love with Gemma, when the invaders send their emissaries to demand the surrender of the town. The inhabitants, unable to resist, are compelled to acquiesce, and we see the town in possession of the invaders. But Lorenzo, who insulted the emissaries, has departed, and is not to be found, though the invaders search for him high and low. The family of Gemma, and she herself, are then summoned to the palace, and the king of the invaders questions them. He keeps Gemma as hostage until Lorenzo shall have been found. Then he attempts to make love to her, and she tries to stab him. For this she is sentenced to be beheaded at dawn unless Lorenzo returns before that time and takes her place on the block. He, in a village,

hears of it, and with a band of twenty trusted men starts back for the city. At dawn the next morning the family of Gemma gain the town, where the city bells are, and fight the soldiers back in their attempt to ring the hour of dawn. Then Lorenzo and his band enter the city and put heart into the inhabitants to turn on their oppressors and slay them. The play ends with a repetition of the impressive and beautiful scene in the church. F.

"THE HELPFUL (?) SISTERHOOD"

Special Vitagraph Company Feature Photodrama in Two Parts. Staged by Van Dyke Brooke from the Scenario by Margaret P. Dryden. Released March 31.

Mary Grandmother Norma Talmadge
Sophie Mary Maurice
Louise Marie Weirman
Hazel Marie Tener
Alice Mary Anderson
Mr. Vardon Van Dyke Brooke
John Arthur Gonne
Bert Cortland Van Dusen
The Detective Leo Delaney

There has been a good deal written in the past years about the sororities and the fraternities of our colleges and schools, both pro and con, and it is with this pregnant subject that the present two-reel drama concerns itself. As may be judged by the title, the present selection suggests, and more than suggests that the Sisterhood is not helpful. However it takes the more bitter view of the matter. There is a more cheerful view to be taken which the author has preferred not to place upon the screen. For so well does she handle her subject that only what she has meant to portray has been registered, and that fully. In every detail, and often with a little too much of it, it is shown here. There may even be said to be too little action to fill the necessary number of feet with the proper amount of interest. To all but the super-critical, however, the film will appeal with its pathos as the end is sealed. Not only that it satisfies the dramatic requirements fairly well, but it also teaches a salutary lesson and preaches a warning against a prevalent evil.

Norma Talmadge takes advantage of every opportunity for facial expression. During the short time he occupies the stage, Leo Delaney pleases with his careful and comprehensible work. As the director and then also in the role of Mr. Vardon, Van Dyke Brooke is satisfactory. The film has been projected upon the screen in a clear and rich flood of light.

The girl lives with her grandmother when she goes to an advanced school in the Fall. The first thing that happens is that she is taken into a sisterhood by a number of other girls, leaving her chum to shift for herself. The set of girls with whom she is cast run to extravagant clothes and expect to make a great splash at their coming ball. The poorer girl cannot afford the clothes and expenses, so she first steals from one of her sorority sisters, and later steals from a department store. The detective notices her and takes her to the offices of the firm. The senior partner hears the story and immediately telephones to the girls' club, of which his daughter is a member, and addresses them on the evils of extravagance. The result is that the girls repeat and promise to reform in the matter under discussion. F.

"THE MISCHIEF MAKER"

Special Two-Reel Feature Photoplay in Two Parts, Produced for the Vitagraph Company, under the Direction of Frederick Thomson, from the Scenario by Elaine Sterne. Released March 7.

Dolly Drake Dolly Drake
Peter Drake Edith Storey
Anita, mischief maker Marie Williams
Billy Rita Bori
Neil Darwin Karr
Nell Emily Hayes

What Henri Bernstein's work and that type of dramatics mean to the speaking stage, the author of this script has attempted to place upon the screen. This two-reel drama of intrigue and domestic scenes triumphs in its delineation of human nature, which Miss Sterne, the author, has pictured with a true, masterful and charming touch not only for verity but for theatrically sufficient motives as well. There is not an unnecessary scene in the play; in fact for its length there are an unusually small number of scenes. Each scene as it was shown meant something distinct. Each one added to the knowledge of the drama. In its strength the play might have succeeded better, but for the undefined relation of Billy and Nell. Scenes and subtleties blend into one another until the triumphant climax. The director has done well and introduced some business that materially improved the play. Rita Bori as the mischief maker gives a capable characterization, not to mention Edith Storey and Marie Williams, who also give a capable and conscientious rendering of their parts. One of the interiors is remarkable for scenic beauty. The school friend, Anita, comes to visit Dolly, who is shortly to be married to Drake, only the latter has not quite made up his mind. Anita does her best to steal him away, but an accident to Dolly decides him. They are married, with Anita ostensibly the friend of both. Shortly after the marriage, at a dance and house

party, Anita points out to the husband his wife and Billy, a perfectly innocent man, in close conversation. The husband is immediately suspicious, and the more so for Anita's insinuating remarks, at once accuses his wife, and the evening ends in dire suspicion on his part and obstinate pride on hers, which will not allow her to tell what she was talking about. The next morning he leaves on the early train for the city, and quite by accident Anita takes the same train. The wife, apprised of the coincidence, gets Neil, her son, and Billy out of bed and hurries them by auto to the city to meet the two dancing from the train. Mortified to be seen on the train with Anita and overjoyed to see Billy with Neil, and not with his wife, he at once seeks forgiveness which the wife grants but not too quickly, last the lesson wear off before the years of his life shall have been spent. F.

"THE GEISHA"

Two-Reel Production by the Kay-Bee Company under the Direction of Reginald Barker from the Script by Thomas H. Ince and Richard V. Spencer. Released April 10.

Cecilia Ridgeway Ramona Radcliffe
Myo Tsuru Aoki
John Carver Frank Borges
Senator Ridgeway Herbert Standing
Lieutenant Blake Chet Withey
Takura Tsuru Hayakawa

This two-reel offering of a Japanese subject is as good as they are made scenically. Nothing superior could possibly be found. It is safe to say that in brilliancy of color, in perspective, and in artistry of setting, these series of photographs cannot be surpassed. And, true to the Japanese drama, the plot ends tragically. It is a Madame Butterfly kind of a story, with a good many points in common. It is hard to tell whether the Japanese or the Americans have done the best. Miss Aoki and Mr. Hayakawa are too exceptionally talented actors, and, even better, are not as unemotional as is the rule with the native actors of Japan. So that in this play the parts of the international plot are all borne by the nationalities they represent.

Ordered to foreign waters, Ensign Carver bids his fiancee good-bye and sails for Japan, where he lands at Nagasaki. Here he is captivated by a girl he meets at a tea garden, and refuses to return to the ship. Despite the warnings of his brother officers, he persists in staying on shore, and the boat sails without him. He marries the girl, and two years later is seen dissolute with drink. The father of the girl he was to marry is now ordered to Japan as a special ambassador, and the girl accompanies him. They happen upon the degenerate Carver, and the latter, in order to restore himself in the eyes of the American girl, volunteers to steal some papers from the Japanese minister. He does so, but the deposed lover of his wife follows him and goes for the soldiers of the Mikado. Sooner than be taken captive he commits suicide, while the pretty little Japanese wife sobs her heart out. F.

"THE COLONEL'S ORDERLY"

Two-Reel Feature Produced for the Domino Company by Jay Hunt from the Scenario by Thomas H. Ince and Richard V. Spencer. Released April 9.

Grace Forsythe Ramona Radcliffe
Mildred Mildred Harris
Private Secretary Richard Stanton
Colonel Forsythe Charles Swickard
Lieutenant Burton Chet Withey

The very fact that the Domino Company had taken up American military dramas as a subject should secure them respectful attention; nor will this offering lower the standard that the company has set to get the proper atmosphere in the type of work they undertake. Like most dramas with a melodramatic skeleton, this takes some time to get started; but, once on its way, it thrills with excitement. The second reel redounds with the beat of horses' hoofs, and the white sand of the desert across which they travel gives a striking and unusual contrast. Let the subject be what it will, the proper atmosphere is there. So with this, there is every mark of careful and intelligent acquaintance with military life as it is, or, rather, was, in the frontier life of the West. There are plenty of Indians, and, in fact, all the material to make a real old-fashioned, exciting melodrama called "Western"; the kind that were pictured some time ago, but with all the modern improvements in the art of presentation. Photography is of the best, and acting and setting are in every way forceful and beautiful. For a fast-running offering, Mr. Hunt deserves the highest praise.

The colonel's daughter discourages the attentions of the orderly, but is highly flattered at the attentions of the orderly, who teaches her to play the violin, and at all times incurs the hatred of the lieutenant. The latter steals some money from the colonel, and goes out of his way to implicate the orderly in the crime. The latter is tried and sentenced to the military prison for the crime. In the meantime, the colonel has sent his youngest daughter and her nurse to the nearest post, and on route they are attacked by Indians and taken prisoners. The orderly has meanwhile escaped from a durance which he did not deserve, and happened into the camp of the Indians, whence he rescues the little daughter of the colonel. In the fight where the troops avenge the attack of the Indians, the lieutenant is wounded and confesses the theft. The orderly restores the child, and is restored to honor and favor. F.



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REVIEWS OF FEATURE FILMS

**"THE CRUCIBLE OF FATE"**

Two Part Special Feature Produced by the Vitagraph Company. Under the Direction of Captain Harry Lambert. Scenario by Mrs. L. Case Russell. Released April 4.

Dr. Sam Lovell Donald Hall
Mrs. Lovell Naomi Childers
Edward Bennett Arthur Ashby
Mabel Lovell Winifred Harris
Muriel Lovell Andrea Berry

We have here an ensemble of the strongest features of a number of well-known plays. There is, for instance, the sleeping wife, and the situated eloper who tires of his wife. There is the little girl at home who forms a magnet for the sinful mother. There is, finally, a fire in a theater, in which the husband rescues his wife and forgives her. Here are a number of motives all done before, no doubt, but never quite combined into this scheme of dramatic excellence. Just as with the essentials of plot, so with the characters. It is the familiar triangle, but with characters so well balanced and so well acted, withal, that they lend new life and distinction to a somewhat familiar situation. It starts off as a drawing room drama, and having drawn its strength from that, switches to the stage life for its climax and strongest scene of all. It is rather difficult, in view of the continuous output of the day, to say that this is a wonderful production, hard pressed as it must be by the board of other productions, but it is safe to call it a drama far above the average as to plot, and staged with all the ability and essential of detail that it demands.

The final scene, in the burning theater, lifts the play at once out of the stigma of the average, and along with the other scenes of climactic, for which the company is noted, places it on a par with those of comic perfection in that particular. The burning of the theater, the maddened rush for the exits, the smoke-filled halls back of the stage, the burning timbers that fall upon the villain as he lies upon the ground, with the burning of the body before the eye, is the last word in realism. It would excuse any production were that its only strong point, which is not the case. All credit for the way this has been handled goes to Mr. Lambert. The work of Naomi Childers, Donald Hall, and Arthur Ashby is just what one would expect from this trio. It is great.

The doctor's wife, not seeing very much of her husband's company, resorts to her friends, and at an amateur theatrical happens to meet a young actor who later presses his attentions upon her. When he urges her to slope, due to her lonesomeness and her sudden craving for a theatrical success, she consents to go. She leaves a note for her husband. Five years later she is shown with the actor on tour, and most of his affection has worn off. On numerous occasions he threatens her. Then notice comes that they are to play in her home town the following week. Arrived there, she cannot resist the opportunity to visit her little girl, now the joy of her father's existence. While speaking to the little girl, the doctor appears and recognises her before she can disappear. That night he goes to the theater determined to shoot the actor. But a fire breaks out, and he saves the life of his wife, while the actor is consumed in the flames. The last picture shows the result of true love where the family, including Jean, the shepherd dog, are reunited.

markable for features we will presently enumerate.

The play consists of a prologue and four other reels. The first marvel that strikes home, after the play is finished, is how could he produce the play, how could he see that there were five reels of action. For the plot, the old social triangle, does not seem to invite any great length of treatment. Besides that, there are only three principal acts used. There is in all the scenes a richness and evenness of lighting that establishes the relation of the different acts in the same house. The sets were lavish, but, above all, they were true to the higher social sphere. There were besides a hall and the two parlors of the opposite apartments, only a section of the denouement and several of the bedrooms in the apartments. That was all the setting. They were used innumerable times, but hardly noticeably. The reels under the skillful hand seemed to glide along smoothly and imperceptibly, needing no explanations except where it was thought best to heighten the effect of some strong scene. Its meaning "got across" without effort. Every scene meant something in the vital development of the narrative. The interpretation of the above cast was, on the part of the mother, the daughter, the other woman and the son, an eventful piece of artistic work. It is hard to tell just how much the director had to do with their presentation, but to whom ever belongs the credit, let it be given. The outcome was as fine, as delicate, as emotional, as finished a series of interpretations as will be the privilege to witness. Lillian Gish is the girl who asks the other woman to leave her par. It is very touching, and she plays her part with sweetness and resignation. Robert Harron is the pusillanimous son, but the lovable boy, nevertheless, and by his marvelous work he brings both these characters to the fore. The kept woman is Fay Tincher, who likewise presents a dual personality by her able command: the foolish silly girl and the world hardened woman of experience. The best, probably, is Mary Alden as the mother.

Frank Andrews, successful business man, lives in peace and happiness with his family when he suddenly finds himself enthralled by the advances and the charms of a gay young woman who lives in the apartment next door. So marked an influence does she have over him that for a time he neglects his home, pleading engagements at night, and spending his time with her. One night at a *the denouement*, the family discover the reason for his absence. At times the mother's mind is almost distracted by grief, but she determines to bear the burden for her children's sake. Her daughter, Jane, seeing the grief of her mother, enters the apartment of their neighbor, revolver in hand, determined to shoot. Her finger, however, refuses to pull the trigger. The temperamental woman, seeing her grief and softened by her appeal to "give us back our daddy," evolves a scheme just as the father telephones that he is coming up. She places Jane in the next room with her own lover, and the father, hearing their voices, discovers his daughter in the room with the man, and realises the path she treads is the same that he himself is treading. He says: "You, my daughter—what are you doing here?" She answers: "My father, what are you doing here?" In that moment the moral law of the single standard comes home to him, and reformation follows quickly and surely. He takes his daughter away with him and they go back to their home. F.

"THE BATTLE OF THE SEXES"

Five-Part Feature Photodrama Produced by the Reliance Company and Released by the Continental Feature Film Company (E. and M.), April 12. Staged by D. W. Griffith from the Script by Daniel Carens.

Donald Crisp
Mary Alden
Robert Harron
Fay Tincher
Owen Moore

The Battle of the Sexes, the name chosen instead of the earlier one, *The Single Standard*, was first shown at Weber's Theatre, in New York, on Easter Sunday, followed for a long time previously as the name of Mutual's Griffith film, the play is generally appreciated more closely for its dramatic value than for the case with an ordinary drama. The critic says, not so bad, but not so good; this film is considerably another kind of drama.

For about four or five years ago there raged a discussion, not only in literature, but also on the speaking stage about the single standard, pro and con, in which the war of words was a signal triumph over the proponents for the double standard. It is, therefore, that, having reached the proportions of real drama and sharing the stage with them that the time should take up the same subject, and, if anything, deal with it of the double standard a more difficult, and surely a more far-reaching task. This was done by the author, J. M. Barrie, in his play *What Every Woman Knows*, and it is a brilliant drama. The author, however, and his wife, Winifred, have, with the other recent releases of Mr. Griffith, just as the gangsters do, the underworld life and the Great Gang with its cut-throats and more spectacular subject, so this uses the home as the setting for a remarkable presentation—re-

In *Tangled Web* (Pathé, April 4).—The hero has been paraded upon the screen of almost every picture that we have ever seen. Heros in saga, heroes in history, heroes in melodrama, and almost every sort of hero imaginable. There usually is a villain, but to rename it in the conceivable minor stage where he abhors, and the career he abhors, dictated, from the course of the action the better we like it. Such is the fate of the villain. But it was planned for this two-act drama of social life in a European capital, Paris, to give the public the impression that he rarely exists. In this play there is no hero in the play, so that we have two types of well-acted villainy in the part of the lead, it being a full exposition of the wife, machinations, treachery, and ingratitude of the villain with his most off. But this sort of a subject has some disadvantages as well. The subject, concerning money, theft, and deceit cannot carry with it the sympathy of its audience. Next, it looks up much in the human qualities that the questions are at no time aroused in favor of the characters. And, lastly, the characters themselves are all rather advanced in age, so the dramatic interest is not so great as to sustain. The play is a good one, but it will fail to find an audience.

It is a well-acted drama, while the characters are strongly true to life, they are not so well adapted to the scenes as to make them over-interesting for dramatic purposes. We must, therefore, regard the character of the present offering as the vehicle for giving the villain his long due. The play ends with a very dramatic couplet, the motto of the villain, and all is well. The play is a good one, but it will fail to find an audience.



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of his rich marriage. To retrieve his fortune he tries gambling, loans, and borrows money, on the day of the wedding, his father-in-law is stricken with heart trouble, and the wedding has to be postponed. He forges the signature of his father-in-law, and repays the money. When the bank officials are informed of the forgery, they go to the house of the stricken father-in-law and recognise the villain coming out of the house. He makes a dash to escape, and, gaining a little distance, shoots himself. In the last scene he is carried back to the house of his fiance, where he "finds the short before dying."

Sherry's Sacrifice (Bronx, April 4).—A man and woman are engaged in finding each other again. They are not so well adapted to the scenes as to make them over-interesting for dramatic purposes. We must, therefore, regard the character of the present offering as the vehicle for giving the villain his long due. The play ends with a very dramatic couplet, the motto of the villain, and all is well. The play is a good one, but it will fail to find an audience.

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REVIEWS OF LICENSED FILMS



Bunny's Scheme (Vitagraph, April 3).—With John Bunny and Flora Finch in a cast, a fair amount of comedy is assured, even when the material at hand is not inspiring. Courtship by the Cooper who devotes *Bunny's Scheme* was rather fortunate in having an able comedy to coax laughs out of his little story, for, frankly, they took some coaxing. On every possible occasion, *Bunny* urges Ethel (Flora Finch) to marry him, and always he is refused. Then the marriage of two young friends of theirs gives him a happy idea. They are to leave for their honeymoon on the Florida special, and *Bunny's scheme* is to get Ethel on board the train, under the pretense of giving the young people an appropriate send-off, but in reality to marry her before she can escape. All the works out just as planned, and the players, including *Bunny* and Von Johnson and Jane Morrow, make the most of the situation. Many of the scenes were taken at a railroad terminal and on board a train. Photography is generally clear. D.

The Bond of Love (Selig, April 3).—The familiar theory that children will form a bond of love between a husband and wife, who without them may be estranged, is offered in this rather unconvincing drama, running a few hundred feet short of a reel. There is nothing the matter with the theory, but its dramatic presentation has several shortcomings. The story is too obvious and forced: the actors do not indicate faith in what they are doing, and some of the photography is not clear. The husband dreams of his club, cards and wine; the wife of social success. The husband returns home intoxicated; the wife decides upon a divorce. Being generally upset and miserable, the husband goes to his lawyer (also his wife's lawyer, it appears) for advice, and the remedy of an adopted child, is suggested. A poor mother is persuaded to leave her baby on the doorstep, where it will be found by the wife. As might be expected, the mother nature is awakened in the society woman, and she welcomes a reunion with her husband. A plot of this nature demands careful and sincere treatment. D.

In Amalfi, Italy (Selig, April 3).—Completing a reel with *The Bond of Love*, this is an acceptable scenic subject, giving a fair idea of the appearance of Amalfi and the customs of its inhabitants. Photography is good. D.

A Man's Faith (Lubin, April 3).—Arthur V. Johnson and Lotta Briscom play the leading roles in a drama of more than ordinary appeal, the scenario for which was written by George Terwilliger. The idea is sound, and it is adroitly developed in settings, such as would naturally surround the principal characters—John Lusk, an extremely pious young man; John Howard, his father; and Mary Forrest, a wild girl, who "just grew up" as an untrained member of a poor family. Lusk marries this girl, and then trouble begins, for in spite of his aggressive Christianity, he has an ugly temper, and is intolerant of those who do not adopt his creed. Mary is such an irregular churchgoer that Lusk induces the Rev. Howard to use his influence, which he does so sympathetically that the misunderstood wife becomes infatuated with him. For a time it looks to both husband and audience, as if the man in Howard might prove stronger than the minister. There are several temperance scenes, strongly played by Mr. Johnson and Miss Briscom, and finally the two are reconciled on a high note. The minister, acted by Howard M. Mitchell, remains true to his cloth. It is a carefully produced and clearly photographed film. D.

Martha's Rebellion (Edison, May 11).—From a scenario by Ruth M. Woodward, Director Williams has prepared a lively farce, in which Alice Washburn is the chief funmaker, with William Wadsworth as her running mate. Martha is beaten and bullied by her burly sailor husband, until life seems scarcely worth living; but when he leaves for a long cruise she decides to have a good time. Just for fun she attends an amateur night at a burlesque show, and, after watching the antics of two amateur performers, determines to learn something about boxing herself. She does, and gives her husband the surprise of his life when he returns. A notably good bit of staging is found in the sailor's home, the amateur's night is made amusing, independent of its relation to the story, and there is a quantity of fun in the scenes at the gymnasium where Martha learns to box. Acting settings, and photography combine to make this a farce of the first order. D.

The Lucky Vest (Edison, May 6).—Patients are few and money seldom reaches the pocket of young Dr. Flynn, who was born on a Thursday. Being born on a Thursday makes all the difference in the world, for he inherits a lurid vest that brings good luck to a man brought to earth on that day, and bad luck to the child of a Friday. Flynn wears the vest, and everything comes to him—money, love, position. But his wife tires of seeing the ugly garment, and gives it to a tramp born on a Friday. Misfortunes pile up, until the two men meet in jail, and the doctor regains his fortunate property. Under the hand of Director France this comedy, written by Sydney Broderick, has been made eminently successful. The film is well acted and briskly acted with Harry Holland, Edward O'Connor, and Gladys Hulette in the principal roles. D.

The Black Mask (Edison, April 9).—This is the first of the series of *The Man Who Disappeared*, by Richard Washburn Child, in connection with a current series of magazine stories. If this be a criterion for the rest of the series, we shall pronounce the whole series of delightful dramatic worth. Marc McDermott takes the lead in this drawing-room drama. He is ably seconded by Miriam Nesbitt and Barry O'More. There are practically no others in the cast. But none are necessary, for the triangle of players, under the direction of Charles Brabin, has presented a singularly stirring offering, with a number of gripping scenes, all studded with a great amount of ability on the part of Mr. Brabin. Some of the lighting effects are nothing short of remarkable. They are weird, and add along with the settings and the acting to the highly artistic whole of the picture. There is plenty of strength to make a feature of this offering, and, as a one-reel picture, it surpasses anything that we have seen of that length for a long time back. Perriton is the name of the aristocrat in love with the girl. Her brother, Barry O'More, is caught "short" in some stock gambling, and bounces his sister's dance for help. The latter, knowing that the news that the brother has forged in order to meet the demand of the brokers would prove an awful shock to his sister, sells out all his securities. F.

and gives the proceeds to the brother. The latter also attempts to steal the necklace of his sister, but is caught in the act. To shield the brother, Perriton then assumes the blame for the attempted theft and the slaying of the butler, and leaves the house. From now on he is the man who disappears, and his further adventures will take him among the haunts of crime. For the histrionic work of Mr. McDermott we have only the highest admiration and praise. F.

Cabbie's Nightmare (Melles-General, April 6).—This short comedy is primarily a well-disguised lesson. Its moral to those who mistreat their animals, whether horses or other beasts of burden, is plain. Outside of that it runs smoothly, and is a most acceptable form of Melles-General comedy, and besides something off the beaten track of releases. The U. P. G. will approve of the offering. In the matter of setting there is also nothing but praise. The cabbie, who mistreats his horses, goes to sleep that night, and dreams that he is the horse, while the horses climb on the seat and drives. Some of the indignities in which a horse is submitted, are thus brought out with a good deal of vividness. On a length with Bobby, "Some" Spiritualist. F.

Bobby, "Some" Spiritualist (Melles-General, April 6).—A fairly old subject fairly well brought out in this short farce-comedy, in which the child actor takes a good deal of the delight from the more grown actors. The way it has been set and directed is, as usual, most commendable. The mother thinks she is "some" spiritualist, and invites friends to witness her feats of levitation and spirit control. Suddenly the vase crash to the floor, but subsequent investigation proves that Bobby tied a string to them, and pulled them over. Bobby gets "his." On a length with Cabbie's Nightmare. F.

Clarence and Percy's Spelling Party (Edison, April 6).—Elsie McLeod, Arline Coughlin, Richard Tucker, Harry Gripp, Saul Harrison, and Carlton King are the cast in this one-reel comedy that would be more discernable were the offering presented with a clearer light. Also, although the "characters" in the sketch are funny in their efforts at making fun, this is but being personal and hardly due to the plot, there is so little action and what there is, so commonplace that we can hardly call this offering a success. There are faults to be found in most of the departments of production as well, in a few words, we should say that it was an inert type of comedy. The girl is very fond of spelling, and favors a certain young man, who is not favored by the grandmother of the girl. The grandmother favors two would-be sports who are not acceptable to the girl. However, as they have hired the only sailboat in town she consents to go with them. In the middle of the lake, on a calm sea, they manage to upset the boat, and the young man comes to the rescue with his motorboat. F.

The Master and the Strong (Biograph, April 6).—There is a strong picture of the two natures in man in this one-reel drama that leaves one with something akin to the feeling of marvel. Not only that but there is also a strong atmosphere of the religious that will further leave its audience in a state of profound reverence at its end. The subject has been aided by the artistic way in which the picture has been handled, and, altogether, is a masterpiece of a one-reel offering. It is arranged for a maximum of excitement and a minimum of drooping interest. Add to these facts the further worth that it is well acted by all, and especially by the child who adds a touch of the winsome. The master of men calls the bank presidents to him, and instructs them to lend no more money to the Continental Railroad, in order to crush the latter out of existence. Then he keeps the presidents waiting while he plays with his little son. The latter is taken sick and, at the specialist's suggestion, he stops all travel through the town for seventy-two hours to eliminate noise. But the little boy dies, and almost the second after news comes of his triumph over the Continental, the man is bowed down in utter subjugation to the master of the strong—death. It is a picture of heart interest, and a winner in every sense of the word. F.

Pups on a Naprapage (Vitagraph, April 6).—A whole basketful of playful pups in all their canine cuteness and ungainly explorations through the house when the woman was out. The subject is a well photographed and done with creatures that so naturally weep their idle moments in watching that the short picture, on the same reel with *Cherry*, has no trouble in holding the undivided and amused attention. F.

The Coming of Sophie's "Mamma" (Edison, April 6).—Victor Potel, Harry Todd, and Margaret Joslin, a trio of tried and true comedy interpreters give this one-reel offering its flavor. It is built along acceptable comedy lines, is well staged, and will bring a few hearty laughs, although the material used is now original by many a decade. The laziest man in the village won't get out of bed, so his chum arranges to send him a letter that his mother-in-law is coming to visit him, and will leave him many millions of dollars if she finds him suitable. This puts new life into the man, and he does everything to please the hard old lady; his chum in disguise—until the real mother-in-law complicates matters by arriving on the scene. There is a lot of rough humor scattered through the length of the film. F.

On the Heights (Edison, April 25).—One thing is certain, as the Dolly of the Dailies Series progresses, of which this one-reel offering is the sixth, that Acton Davies, the author, has put a lot of variety into the different reels. While there is not much action to this plot, what there is is highly original, and the play is well pictured in the matters of lighting, setting, and direction at the hands of Walter Lewin. The new editor takes over the position and disapproves of the girl reporter on his staff. So he sends her out to dig up a story, and it happens that she meets a runaway couple who are out to elope. The girl thinks the man has deserted her, and confides in the reporter that if she will be at the corner of Broadway and Park Place at a certain hour there will be a big story for her. The reporter divines the story, and hastens to the top of the Woolworth Building in time to prevent the disheartened bride from jumping to the sidewalk. Then she takes the story back to the editor, but tells him that it is not for publication. Mary Fuller continues as the reporter, with Gladys Hulette, Harry Beaumont, Robert Harvey, Charles Ogle, and Yale Boss in the cast. F.

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